

Hollywood

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JULY



JUN 22 1934
PERIODICAL DIVISION

"I DON'T
WANT
TO
MARRY"
Says
Joan Crawford

Ginger
Rogers

**SWEEPING ACROSS THE SCREENS
OF THE NATION!**

VIVA VILLA!

**AT POPULAR
PRICES**
Direct from its
\$2 Broadway
Engagement!



10 MONTHS TO MAKE! 100 CAMERAS FILMED IT! 10,000 IN THE CAST!

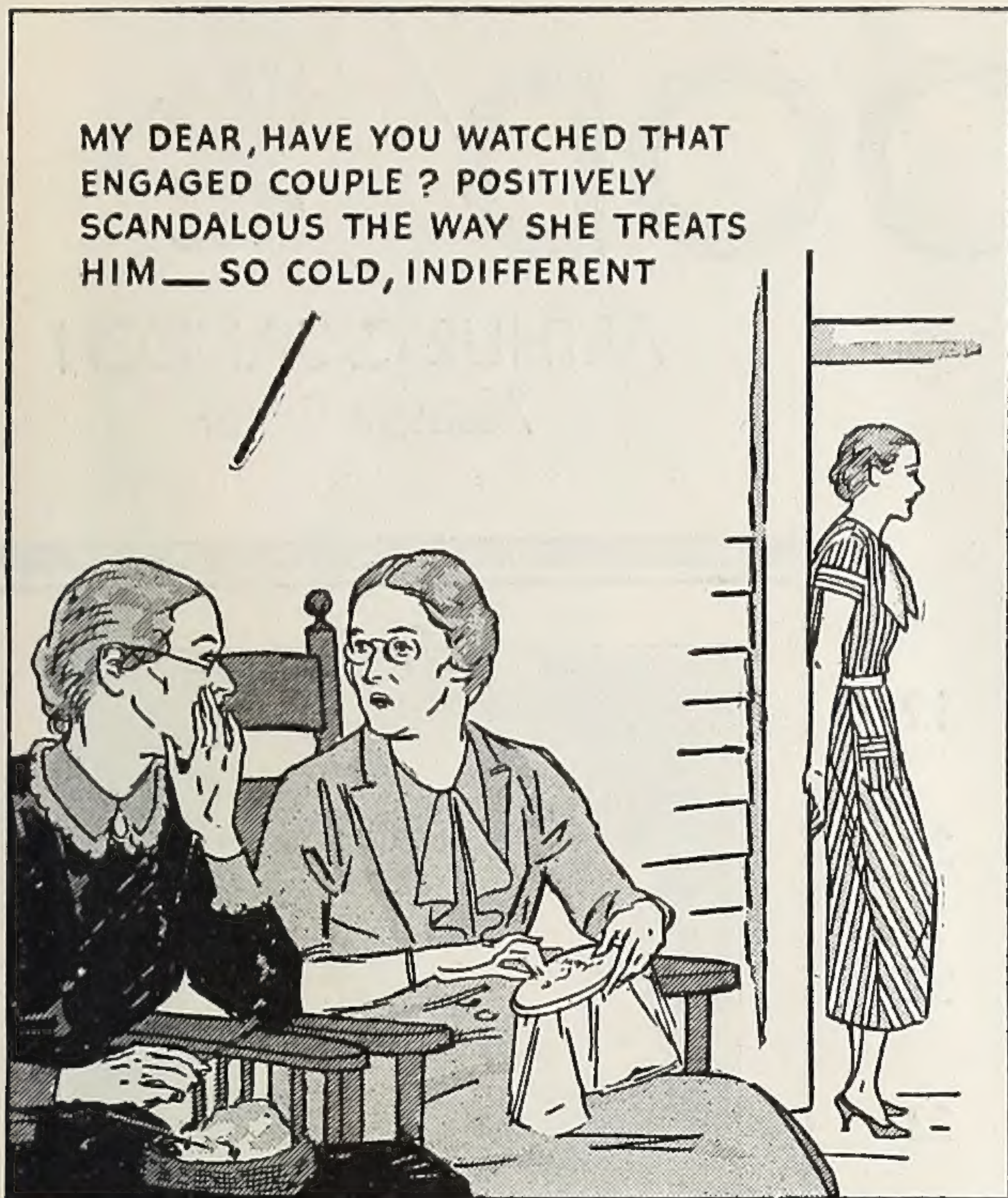
No wonder critics compare it in their reviews to "The Birth of a Nation." Because "Viva Villa!" astounds the world with its magnitude, its romantic thrills, its nerve-tingling drama. He loved his country and fought for it...he adored its women and took them! You'll thrill with each throbbing minute of it!

Starring WALLACE BEERY

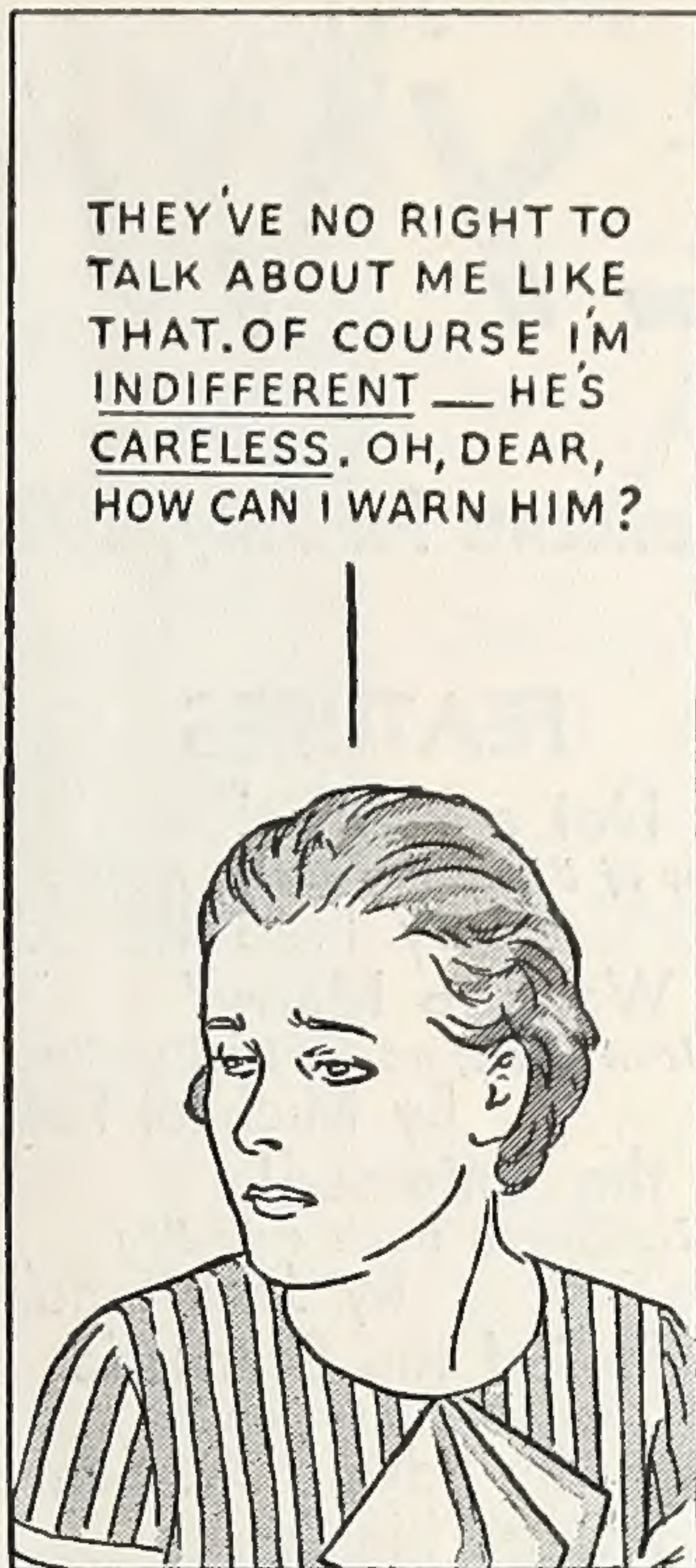
with Fay Wray, Leo Carrillo, Stuart Erwin, Geo. E. Stone, Joseph Schildkraut, Henry B. Walthall, Katherine De Mille. Produced by David O. Selznick. Directed by Jack Conway. From the screen play by Ben Hecht, suggested by the book by Edgcomb Pinchon and O. B. Stade.

METRO-GOLDWYN-MAYER

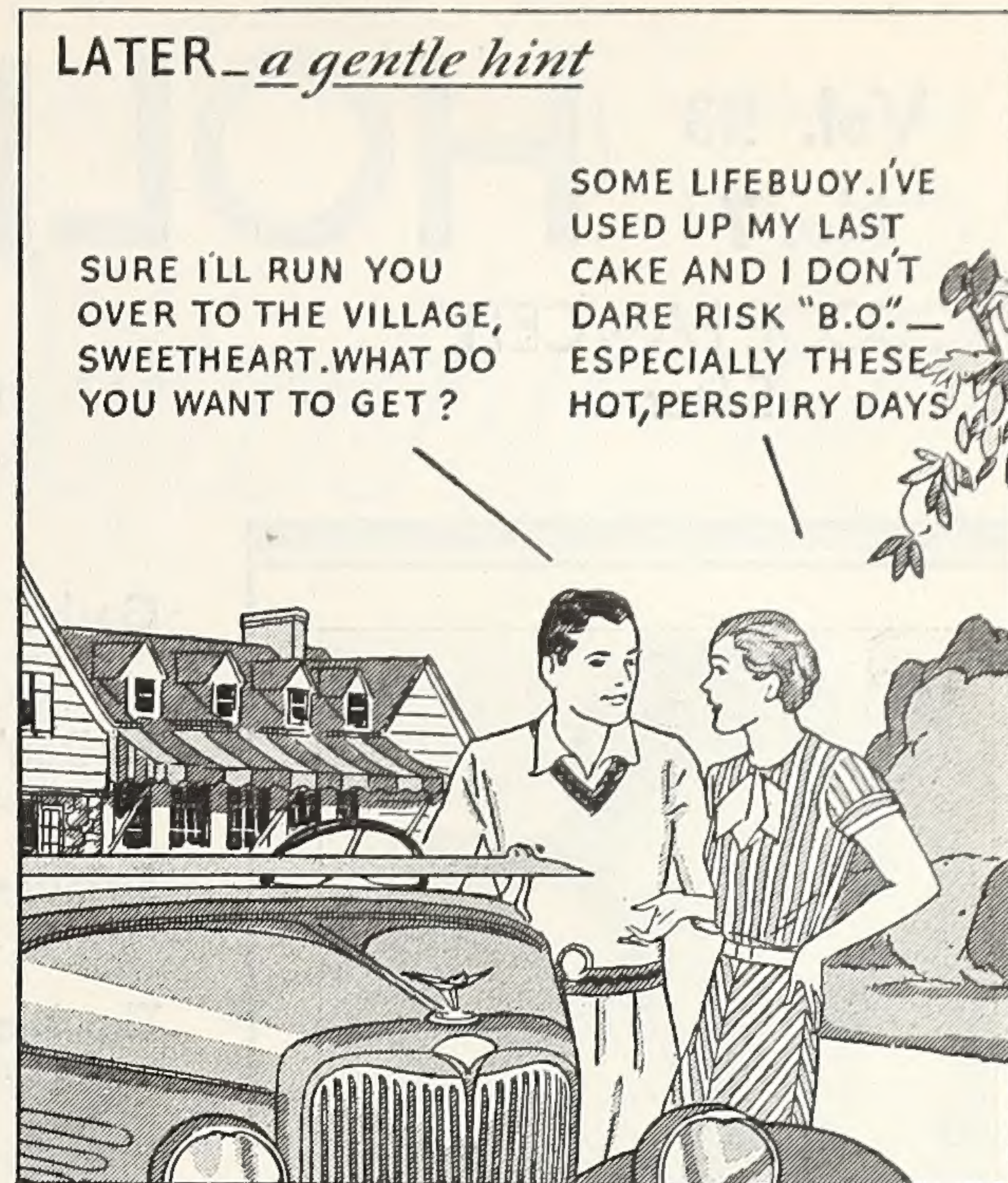




MY DEAR, HAVE YOU WATCHED THAT ENGAGED COUPLE? POSITIVELY SCANDALOUS THE WAY SHE TREATS HIM — SO COLD, INDIFFERENT



THEY'VE NO RIGHT TO TALK ABOUT ME LIKE THAT. OF COURSE I'M INDIFFERENT — HE'S CARELESS. OH, DEAR, HOW CAN I WARN HIM?



LATER... *a gentle hint*

SURE I'LL RUN YOU OVER TO THE VILLAGE, SWEETHEART. WHAT DO YOU WANT TO GET?

SOME LIFEBOUY. I'VE USED UP MY LAST CAKE AND I DON'T DARE RISK "B.O." — ESPECIALLY THESE HOT, PERSPIRY DAYS



QUEER LOOK SHE GAVE ME THEN. CAN'T BELIEVE I OFFEND — BUT I'LL GET SOME LIFEBOUY ANYWAY



"B.O." GONE... *a real romance now!*

WHY THEY'RE LIKE TWO LOVEBIRDS NOW AND JUST SEE HOW MUCH FRESHER, SPRUCER HE LOOKS!

MUST BE LOVE

AND LIFEBOUY!



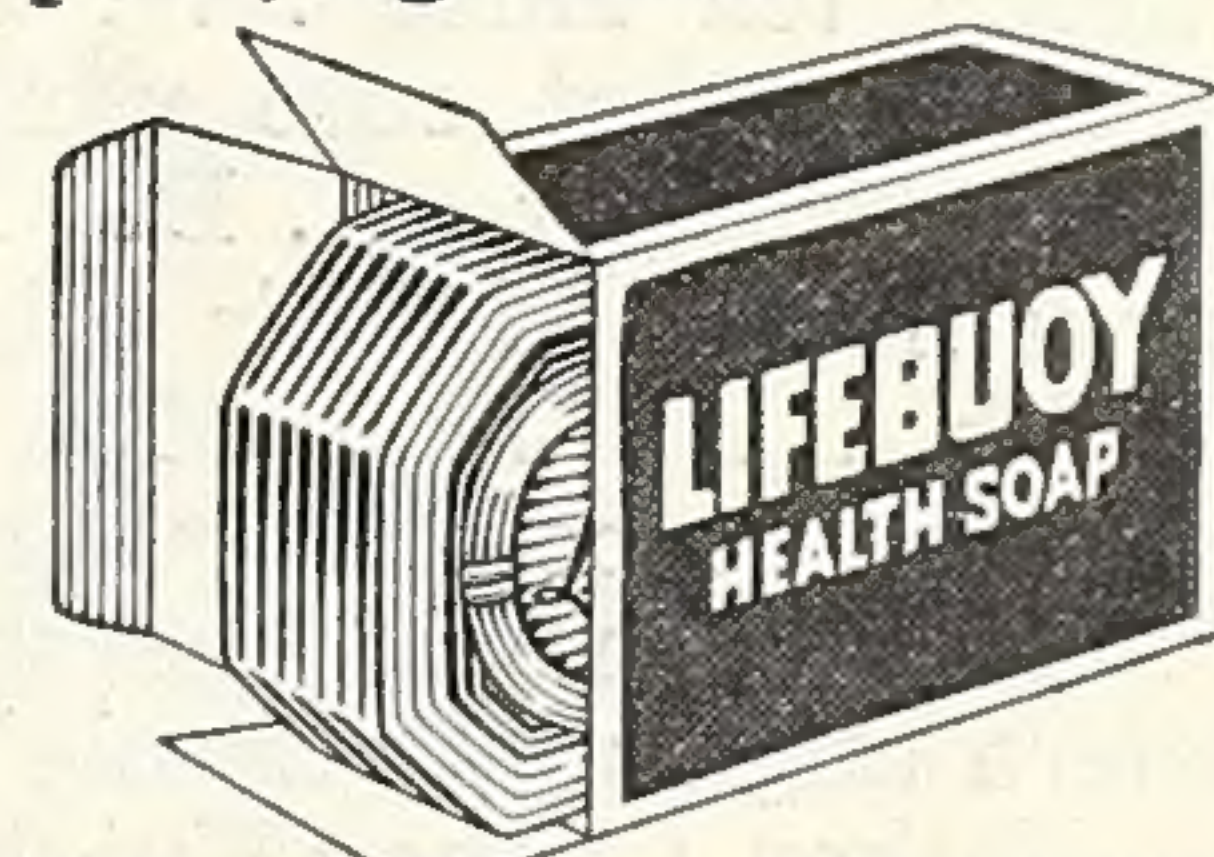
SIS SAYS SHE JUST LIVES IN THE TUB THESE HOT DAYS — THANKS HER LUCKY STARS FOR LIFEBOUY — SO REFRESHING!

LIFEBOUY has proved a blessing to countless heat-weary folks. Its deep-cleansing lather penetrates and purifies pores — leaves you feeling fresh as a field of daisies! Even your mind's at ease! For you know that creamy, deodorizing Lifebuoy lather stops "B.O." (body odor).

Complexions need its mildness

Dull complexions quickly respond to Lifebuoy's super-mild purifying lather. Nightly facials bring new color, smoothness, beauty. The clean, pleasant scent vanishes as you rinse.

Approved by
Good Housekeeping Bureau



EVEN HER HUSBAND NOTICED IT...



GOOD MORNING! THERE'S SUCH A NICE BREEZE TODAY — MY WASH IS DRY ALREADY

HOW DO YOU DO IT? YOU'RE ALWAYS THROUGH HOURS AHEAD OF ME. I'VE BEEN SCRUBBING AND BOILING ALL THE MORNING



WHY, I NEVER SCRUB OR BOIL MY CLOTHES. I JUST SOAK THEM IN RINSO SUDS. IT FLOATS THE DIRT AWAY

AND YOUR WASH IS THE WHITEST I'VE EVER SEEN! I MUST TRY RINSO, TOO



ONE WEEK LATER

YOU'RE LOOKING MIGHTY PLEASED WITH YOURSELF, JESSIE. WHAT'S UP?

I FEEL AS THOUGH I HAVE A NEW LEASE ON LIFE, DEAR! I'M WASHING CLOTHES A NEW WAY — WITH RINSO. NOT A BIT OF HARD WORK, AND LOOK! THE CLOTHES ARE 4 OR 5 SHADES WHITER

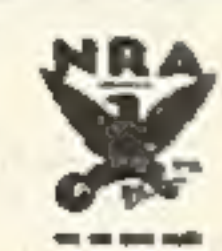
AND HONEY, I'M GOING TO SAVE LOTS OF MONEY NOW! I'LL TELL YOU HOW...



YOU see, Rinso soaks out dirt. Clothes don't need to be rubbed to pieces against a washboard. They will last 2 or 3 times longer, and we'll save lots of money.

Makers of 40 famous washers recommend Rinso. Tested and approved by Good Housekeeping Institute. Safe for colors — easy on hands. Great for dishes, too — and for all cleaning. Gives rich, lasting suds — even in hardest water. Try Rinso!

A PRODUCT OF LEVER BROTHERS CO.



ROSCOE FAWCETT
 Editor

Contents for July, 1934

 ARTHUR C. JANISCH
 Assistant Editor

FEATURES

- Garbo Is Not a Hermit!**
But one of Filmdom's gayest party girls!
 By Fred Rutledge 19
- "I Don't Want to Marry"**
Says Joan Crawford, and tells why
 By Michael Peters 20
- Sullivan, the Untamed!**
Why Hollywood won't rule Peg
 By Jack Smalley 22
- The Man Behind the Schnozzle**
Jimmy Durante at his funniest
 By Edward R. Sammis 23
- Hollywood Goes Hepburn!**
Katharine reverses the usual procedure
 By Jerry Lane 24
- Bing Crosby Is Quitting Hollywood**
He reveals sensational decision
 By Eric L. Ergenbright 30
- I Make Stars!**
The former Mrs. Clark Gable tells how
 By Kay Mulvey 31
- Minna's Memory Book**
A star becomes a fan
 By John Winburn 32
- Are Movie Stars Civilized?**
John Lodge gives his opinion
 By Sonia Lee 36
- Life Can't Bluff Heather Angel!**
The fascinating story of Heather Angel
 By J. M. Ruddy 37
- "Please Scare Us, Mr. Karloff"**
A new interview with the Monster
 By J. Eugene Chrisman 40
- How to be Popular**
Revealing correct social etiquette
 By Kay Francis 41
- Hollywood's Bravest Star**
Fredric March, fearless beauty judge!
 By E. R. Moak 45

FASHIONS AND BEAUTY

- A New Sport Dress for You** 47
From our exclusive pattern service
- New Hair Styles** 50
Learn the latest mode from the stars

DEPARTMENTS

- Publisher's Page** 6
- What's New on the Screen** 8
- Editor's Mailbag** 12
- Personality Portraits** 15
- With the News Sleuth** 26
- Styles for the Summer Girl** 38
- Harry Carr's Shooting Script** 42
- Cross-Examining the Stars** 44

J. EUGENE CHRISMAN

Western Editor

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Charles Farrell and Janet Gaynor's latest picture may be Change of Heart but their loyal fans never have anything like that

 NOTES FROM
 THE EDITOR'S CUFF

LILIAN HARVEY could get her shampoos in a grocery store . . . she uses white of egg first, followed by a green tea rinse . . . Alice Faye can't help that cute wink . . . it's a nervous habit . . . Bill Powell has a new hobby . . . it's raising tropical fish . . . Jean Muir rehearses her dialogue before four mirrors . . . in that way she sees herself from all camera angles . . . Carole Lombard's grandfather, Cheney Knight, financed the first trans-Atlantic cable.

Ralph Bellamy is a direct descendant of Eben E. Rexford, author of *Silver Threads Among the Gold* . . . Gary, Montana, was named after Gary Cooper, because he owns a dude ranch there . . . and Wrayland, Alberta, Canada, is Fay Wray's birthplace . . . Johnny Mack Brown has tried for years to completely lose his Southern accent . . . and just when he thought he was succeeding he had to grab it back for his rôle in Mae West's *It Ain't No Sin*.

Although now considered an importation from the stage, Edward Arnold made his first stab at pictures with the old Essanay Company twenty years ago . . . Adolphe Menjou has love messages to his fiancée, Veree Teasdale, painted on pet turtles . . . Jackie Cooper's mother makes him take loads of castor oil just before the start of each picture rôle.



Lovely Adrienne Ames continues to add to her legions of fans. She has a fine rôle with W. C. Fields in You're Telling Me!

 OF INTEREST
 TO ALL FANS

CONSTANCE BENNETT draws Herbert Marshall as her leading man in Metro's *The Green Hat* . . . John Barrymore took fourteen face smackings from Carole Lombard during the filming of *Twentieth Century* . . . Peggy Green, who will be seen in *The Stooge*, is the daughter of Irene Franklin . . . Elissa Landi's mother, Countess Caroline, is back in Hollywood after several months in England and on the Continent.

Doris Duke, the tobacco heiress, has returned to Hollywood incognito, and she's having a swell time . . . Lowell Sherman spent weeks in the desert to regain his voice, but now he speaks in a lower whisper . . . Will Rogers is temporarily returning to his first love, the footlights . . . he's to star in Eugene O'Neil's *Ah, Wilderness* during its Hollywood run . . . Ruth Roland is recovering from wounds sustained when she was bitten by Billie Dove's police dog.

Jean Chatburn, stand-in for Barbara Stanwyck, has clicked with a Paramount contract . . . Betty Bryson, the ingénue, is Warner Baxter's niece . . . Zita Johann gets a comeback chance in *Grand Canary* . . . Paul Muni will star in a sequel to *I Am a Fugitive From the Chain Gang* . . . Columbia used Gene's *Brief Moment* as the theme song of the talkie of that title.

ADORABLE MADCAP
OF WHEELER AND WOOLSEY COMEDIES

★
★
Dorothy Lee

FINDS THAT BREAD HELPS HER
KEEP "ON HER TOES"

With her enchanting elfin grace, and blithe charm, Dorothy Lee is dancing her way to stardom. She's "on her toes" . . . alert, twinkling with vivacity, radiant. Bread helps her keep the pace . . . as she explains in this letter to Betty Crocker, expert on meal planning.

Dear Betty Crocker:

I'm sure no one could succeed in film work without plenty of vitality. We have to do our best and look our best for long hours at a time. I've always been told bread is an excellent food for energy. I like bread--all kinds--and eat it three times a day.

Dorothy Lee

**SMART NEW WAYS TO SERVE BREAD
BY BETTY CROCKER, MENU EXPERT**

Free! This fascinating new book . . . "Vitality Demands Energy (109 Smart New Ways to Serve Bread, Our Outstanding Energy Food)." Clever new menus by Betty Crocker, noted cooking authority. New ideas for combining bread with other foods to make tempting, well balanced meals. Intriguing sandwiches, canapés, hors d'oeuvres, soup and salad accompaniments. New uses for the delicious breads and other baked wheat products baked for you fresh, every day, in appetizing variety, by your baker. Include breads in every meal! Products Control Department of General Mills, Inc., Minneapolis.

SEND FOR BETTY CROCKER'S FREE BOOK
Offer good only within continental limits of U. S. A.

Betty Crocker, Minneapolis, Minn.

Please send me your valuable new free book on bread "Vitality Demands Energy" in which science states facts about bread and you suggest 109 delightful new ways to use it.

Name.....

St. or R.F.D. No.....

City.....

State.....

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Dorothy Lee is more captivating than ever as she whirls through the latest Wheeler and Woolsey RKO-Radio comedy hit, "Cockeyed Cavaliers."

**SCIENCE REVEALS WHY BREAD IS
OUR OUTSTANDING ENERGY FOOD**

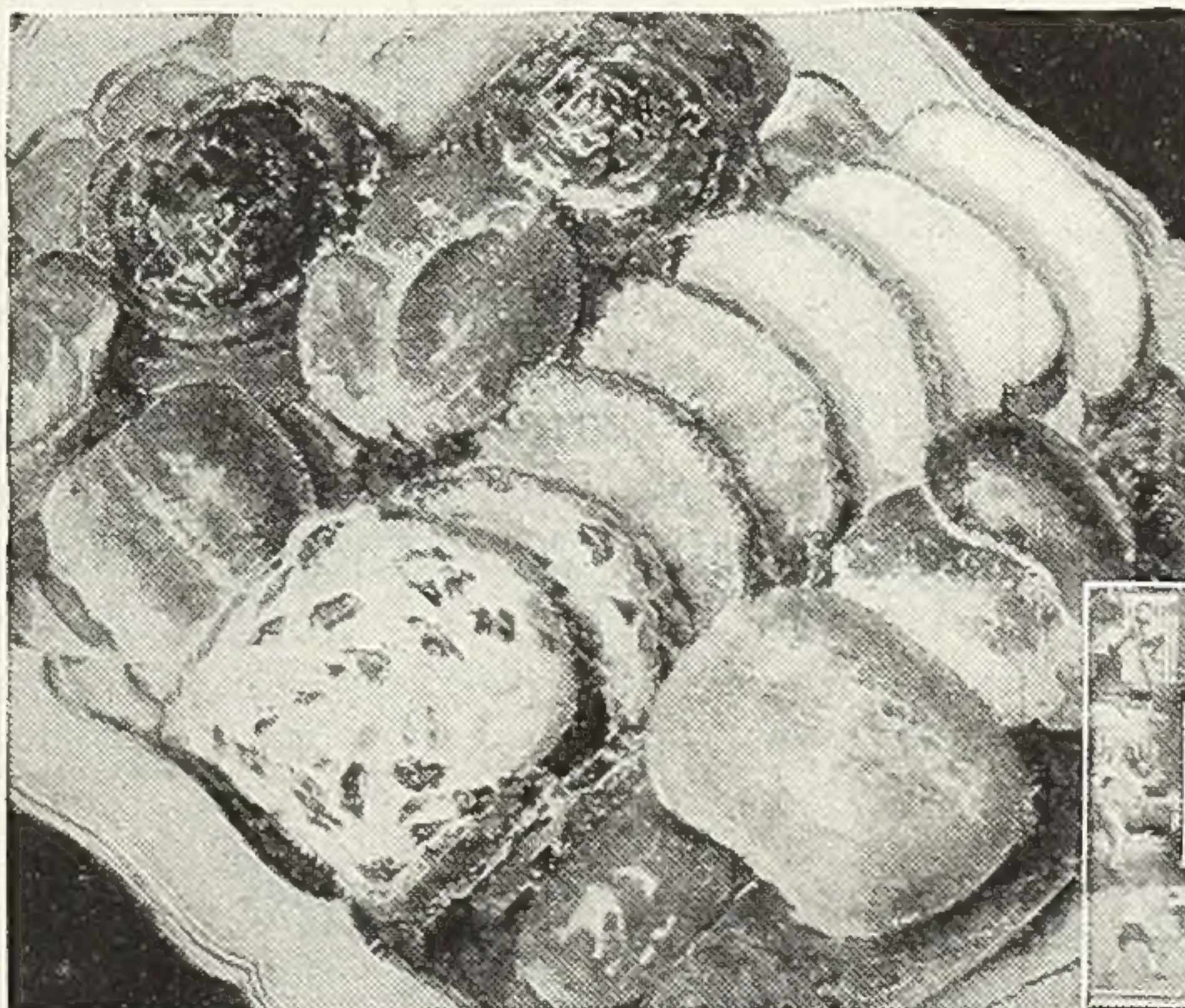
Proves that Bread:

1 *Supplies energy efficiently.* Abundantly provided with carbohydrates, which furnish endurance energy (largest need of diet). Important in proper combination of foods necessary for a complete diet.

2 *Builds, repairs.* Contains also proteins, used for building muscle and helping daily repair of body tissues. Thus bread, and other baked wheat products, used freely for essential energy needs, do not unbalance diet in respect to proteins as do large amounts of energy foods lacking other essential nutrients.

3 *Is one of the most easily digested foods.* 96% assimilated.

These three statements have been accepted by the noted authorities on diet and nutrition who comprise the Committee on Foods of the American Medical Association, largest and most important association of medical men in the world.



Bread ENERGY FOR *Vitality!*



Motorists!



take some
KLEENEX
along

DRIVING along a dusty road. Dirt on the windshield. No clean cloth to wipe it away... Perspiration covering your face. No soft, soothing, clean towel to relieve you... A hasty picnic lunch. No napkins... The children with colds. Handkerchiefs soiled and irritating.

Kleenex is the ideal first aid in every one of those emergencies. It's even been used by motorists to clean spark plugs; to wipe the oil-measuring rod; to protect hands when checking wiring or carburetor; to protect clothing when changing a tire. Invaluable! And now only 18c the box.

Cheaper, of course, than laundering handkerchiefs, towels, napkins. Always handy—that is, if you keep a box in the car whenever you go out.

If you forget it, just stop en route. All drug, dry goods and department stores have Kleenex.

KLEENEX

Disposable Tissues

ARE CLEAN...SANITARY

Illustration and text copr. 1934, Kleenex Co.



What's New ON THE SCREEN

Advance information on pictures worth seeing

RATING CODE

● ● ● ● Excellent ● ● ● Good
● ● Fair ● Mediocre

Manhattan Melodrama

● ● ● ● Clark Gable, William Powell and Myrna Loy prove themselves a great dramatic trio in this very excellent picture of New York life. It is a mighty well-rounded picture that grips the audience from the opening scene and maintains that hold through to the end. Gable and Powell start life in the east side as boyhood buddies. Gable becomes a gambling racketeer and Powell the district attorney. Though both love the same girl, Myrna Loy, their friendship is not marred. Finally Powell, on the eve of his election as governor, is forced to prosecute Gable for murder and he sends him to the electric chair. A tremendous situation is built around this, but it would spoil your pleasure to reveal the solution of a picture you will not want to miss.

Now I'll Tell

● ● ● Arnold Rothstein's widow penned this dramatic story of his life. Spencer Tracy is well cast as the notorious New York gambler and gives a powerful performance. Helen Twelvetrees carries the rôle of Rothstein's wife, while beautiful Alice Faye is excellent in her portrayal of the gambler's sweetheart. The whole picture, covering Rothstein's vivid career from 1909 until the date of his spectacular murder in New York a few years ago, has a ring of authenticity.

The Affairs of Cellini

● ● ● ● Based on the life and loves of Benvenuto Cellini, goldsmith and gallant, this is a superbly produced bit of light comedy. Laid in the Florence of the sixteenth century, it is notable for its settings and costumes. The story deals with Cellini and his conquest of the Duchess. His style is cramped by the Duke's infatuation for Angela, a peasant girl. Constance Bennett as the Duchess and Fredric March as Cellini give excellent performances in the leading rôles, but Frank Morgan, as the dumb, stuttering Duke Allesandro, produces one of the finest bits of acting ever seen. His work in *The Affairs of Cellini* should elevate him to the top ranks.

Twentieth Century

● ● ● ● Columbia comes through with another winner in *Twentieth Century*, a rollicking comedy written by Charles MacArthur and Ben Hecht. It is a pic-

ture which will not be soon forgotten. John Barrymore is Oscar Jaffe, an eccentric theatrical producer whose off-stage antics outdo the dramatic ravings of the most volatile star. It is a superb performance as Barrymore thunders and whimpers through his scenes, always on the brink of suicide or transported on the wings of elation. Carole Lombard, as Lily Garland, the shop girl whom he has built into a star, has never turned in a better performance, while Walter Connolly and Roscoe Karns, as Barrymore's henchmen, are excellent. Most of the action takes place on the Twentieth Century Limited between Chicago and New York and the story moves as fast as the train. Etienne Girardot contributes plenty of laughs. You will not want to miss *Twentieth Century*.

The Witching Hour

● ● ● ● There isn't a dull moment while *The Witching Hour* is on the screen. John Halliday is the owner of a Louisville gambling casino and possesses, unknown to himself, the hypnotic eye. By accident he hypnotizes Tom Brown, his daughter's suitor, and causes him to kill a man. Old Judge Prentiss, played by the distinguished Sir Guy Standing, by a dramatic courtroom stunt proves the fact of hypnotism and causes the acquittal of Brown. Judith Allen is more effective than usual. The picture's well rounded story and the excellent work done by the cast is supported by some very remarkable photography.

Half A Sinner

● ● ● Based on *Alias The Deacon*, which was popular on the stage and in silent pictures, *Half A Sinner* is a bit of entertainment that you will not regret having seen. Berton Churchill, as *The Deacon*, takes most of the honors. He is thoroughly the charming rascal, a card-sharp in a deacon's clothing, and although he is half sinner, half saint, he never fails to hold you. Joel McCrea and Sally Blane play the two young lovers, while Russell Hopton has an excellent but brief rôle.

Such Women Are Dangerous

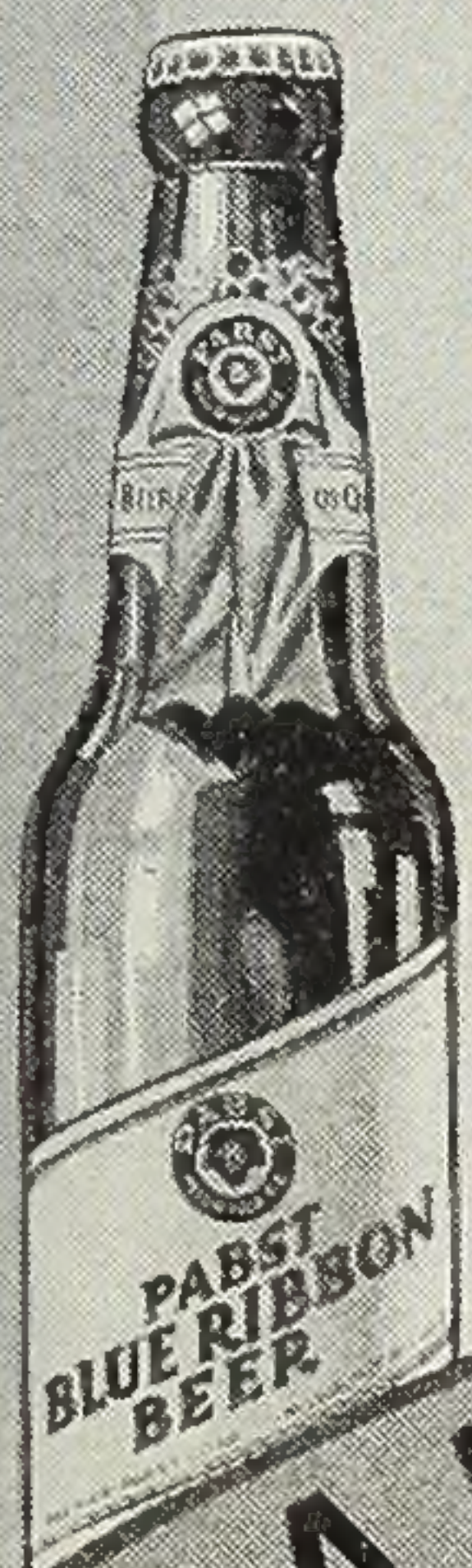
● ● ● A different kind of story, an excellent cast and intelligent direction, combine to make *Such Women Are Dangerous* a highly entertaining picture. Please turn to page ten

HOLLYWOOD



HERE'S YOUR BLUE RIBBON

SHE'S a Blue Ribbon girl, vital and vibrant, smart and spirited—a winner on every count. She deserves the best of everything, and she gets the best of beers in Pabst Blue Ribbon. Because Pabst Blue Ribbon is also superlative by every test. It's the nation's standing order because it stands for Blue Ribbon excellence in beer character and quality.



PABST

BLUE RIBBON

BEER

© 1934, Premier-Pabst Corp.



*If I could only
find bob pins
which can't be seen*



**You can, LADY, you can!
... Just use HOLD-BOBS**

The new HOLD-BOBS are quite inconspicuous in your hair... thanks to the new harmonizing colors, which match all shades of hair—Brunette, Brown, Auburn, Blonde and Gray or Platinum Blonde.

TRY HOLD-BOBS AT OUR EXPENSE

Fill out the coupon — check your shade and send for your gift card NOW—and prove how easy HOLD-BOBS slide in; how fast they hold; how inconspicuous they are. Only HOLD-BOBS have small, round, invisible heads; non-scratching points, and flexible tapered legs, one side crimped to hold fast.

THE HUMP HAIRPIN MANUFACTURING COMPANY

Sol H. Goldberg, Pres.

1918-36 Prairie Avenue, Dept. F-74, Chicago, Ill.

Hump Hairpin Mfg. Co. of Canada, Ltd.

St. Hyacinthe, P. Q., Canada

Straight Style HOLD-BOB



SMALL, INVISIBLE HEADS

Curved Shape Style



Gold and Silver Metal Foil cards identify HOLD-BOBS everywhere... made in all sizes and colors to meet every requirement. Also sold under brand name of BOB-ETTES.



MAIL COUPON for Gift CARD

The Hump Hairpin Mfg. Co., Dept. F-74, Chicago, Ill.

I want to know more about these new HOLD-BOBS that match my hair exactly. Please send me a free sample card and new hair culture booklet.

Name.....

Address.....

City..... State.....

☐ Gray and Platinum ☐ Blonde ☐ Brown

☐ Auburn ☐ Brunette

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What's New on the Screen

Continued from page eight

Rochelle Hudson leaves her home town and goes to New York to show her poems to Warner Baxter, a sophisticated and successful novelist. She becomes a nuisance and although Baxter is kind and considerate, he is finally forced to tell her the truth. She kills herself, leaving circumstantial evidence with which the prosecutor makes a case against Baxter. Unable to offer a satisfactory alibi, he is seemingly on the way to the electric chair when a surprise witness appears and saves him from conviction. Others who do good work are Rosemary Ames, Henrietta Crosman, Irving Pichel and Herbert Mundin.

Wild Gold

Here we have melodrama staged by modern gold seekers in an abandoned '49 camp. John Boles is a drunken engineer who loses his girl friend, Claire Trevor. Monroe Owsley is the villain and Roger Imhof a desert prospector. The picture has a lively dance hall and other gold camp trimmings.

Where Sinners Meet

This story was famous on the stage as *Dover Road*. It is an amusing fairy story, well directed and splendidly acted by Diana Wynyard and Clive Brook. The plot deals with an eccentric millionaire who lived on that well known thoroughfare over which most English couples elope for France. A spy system informs him of the plans of these couples and he abducts them, giving them an enforced week to think it over. Alan Mowbray, eloping with Billie Burke, gets into his net, as do Diana Wynyard and Reginald Owen. The fun starts at that point, but why spoil it for you? Light humor at its best.

Change of Heart

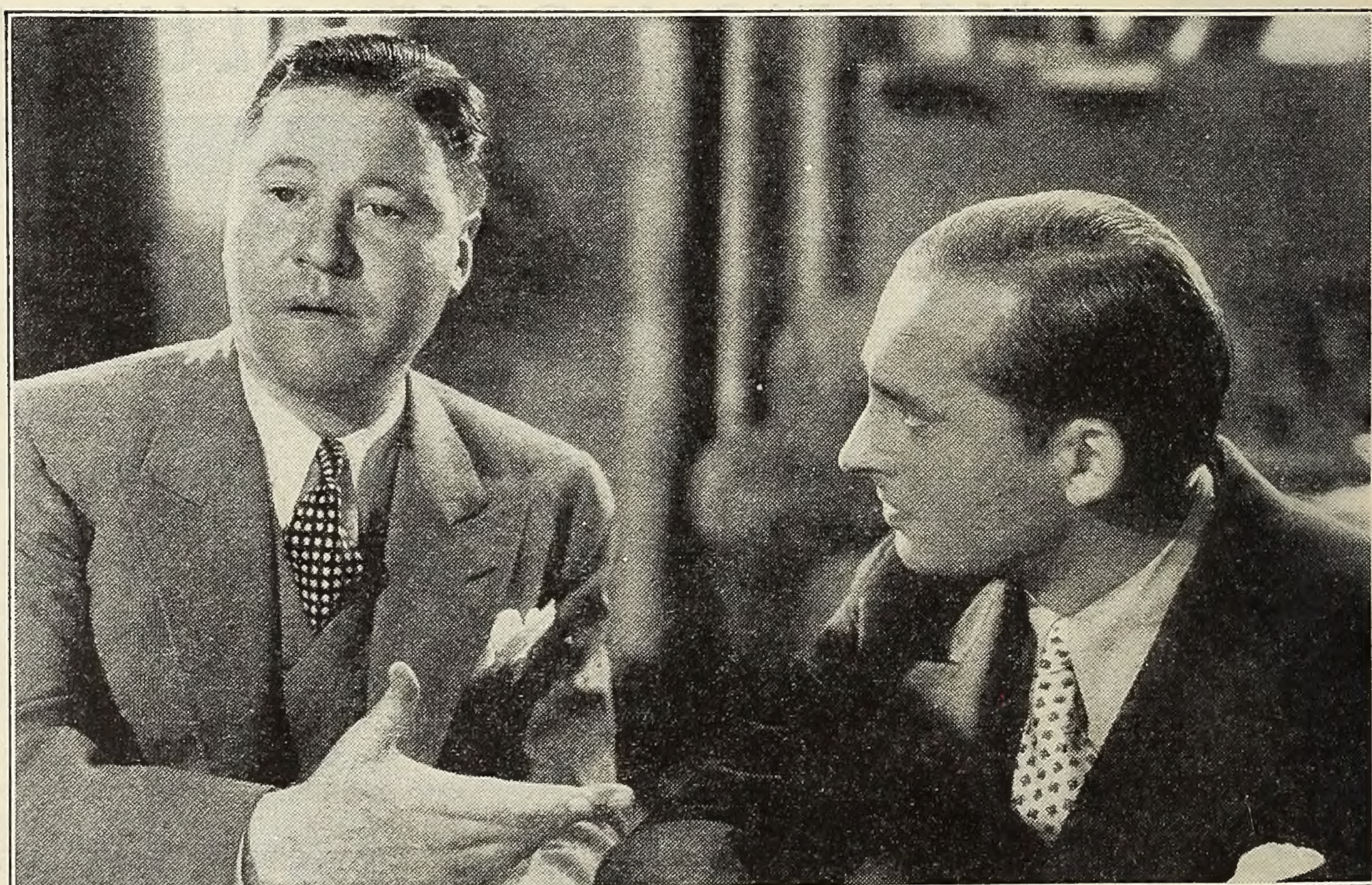
• • • • This delightful story, written by Kathleen Norris, gives Charles Farrell and Janet Gaynor one of their finest opportunities in this, their reunion picture. It details the experiences of a group of college kids who go to New York to conquer the world. Janet and Charles, after many trials and troubles, marry and become real Manhattanites. Janet is more grown up in this than in any previous rôles. Fans of the famous sweetheart team will welcome them back with glee.

Sisters Under the Skin

• • • A highly emotional drama featured by excellent character portrayals. Elissa Landi depicts the character of an actress who supplies Frank Morgan with romance lacking in his relationship with his wife, Doris Lloyd. Then Joseph Schildkraut comes into the triangle and wins Elissa, affording Morgan a chance to be a good sport in defeat. The story is human and the acting effective.

Stingaree

• • • Although this picture falls short of being another *Cimarron*, Richard Dix and Irene Dunne, hero and heroine of that immortal, do well in this vivid story of adventure and romance in the Australia of 1875. Dix is *Stingaree*, notorious outlaw. He falls in love with Irene Dunne, a poor girl who has been given a home by a wealthy rancher. By a daring ruse, Dix forces Conway Tearle, cast as a famous impresario, to listen to Irene sing. The result is that Irene goes to London and becomes a famous singer while Dix goes to jail. At the height of her success, she returns to Melbourne to sing, hoping Dix will find her.



Jack Oakie introduces none other than the Pabst Beer maestro, Ben Bernie in person! Ben and his orchestra, Jack, Dorothy Dell, Alison Skipworth and a number of other prominent favorites are filming *Thank Your Stars*

HOLLYWOOD

He does and carries her off in a daring manner, leaving Tearle, who is also in love with her, with a broken heart. Mary Boland, Andy Devine and others in the cast all give splendid performances.

Happy Andrew

• • • • Here is a comedy built for laughs on a lavish scale. Will Rogers gives the funniest performance of his long screen career as the small town druggist who is nabbed out of his own pleasures and forced to take part in the New Orleans Mardi Gras. What a time Rogers has for himself when he finally gets into the spirit of the thing and what a time he gives his audience! Don't miss it if you are a Will Rogers fan. An excellent cast is completed by Mary Carlisle, Peggy Wood, Roger Imhof, Conchita Montenegro, Edward J. Nugent and Frank Melton.

Thirty-Day Princess

• • • An entertaining fantasy in which Sylvia Sidney plays a dual rôle, one the princess of a mythical kingdom and the other as an American actress. The effect is startling. As the princess, she comes to the United States to get a loan, but instead she gets the mumps. Then comes an American actress, also Sylvia Sidney, who so closely resembles her that she is able to impersonate the princess and secure the loan. But she does not accomplish this until she has vamped Cary Grant, a publisher. Grant does a fine job in this rôle, as do other members of the cast, with Vince Barnett and Lucian Littlefield heading the cast.

Little Man, What Now?

• • • • This delightful novel has lost nothing in its transition to the screen. Johannes, (Douglass Montgomery), is a clerk who finds that his sweetheart, Margaret Sullivan, is to become a mother. Fearful of the future, they marry. His employer is determined to marry off his ugly daughter to one of his clerks and selects Johannes. Kleinholz, the employer, sees Johannes and Lammchen kissing each other and they are forced to reveal their marriage. He is discharged, but secures another position in Berlin. There the complications begin, but the story moves deftly to a satisfactory climax and an equally satisfactory solution. The performances of Miss Sullivan, Montgomery, Alan Hale and the rest of the cast are beyond comparison.

The Circus Clown

• • • • Joe E. Brown and his wide-mouthed grin against the colorful and dramatic background of circus life. It's a wow! Brown, as Happy, gives one of the best performances of his career. The story in itself is simple, but the work of Joe and Patricia Ellis bring it up to a degree of excellence where the story is forgotten in the colorful background of the big tent.

Half Way Decent

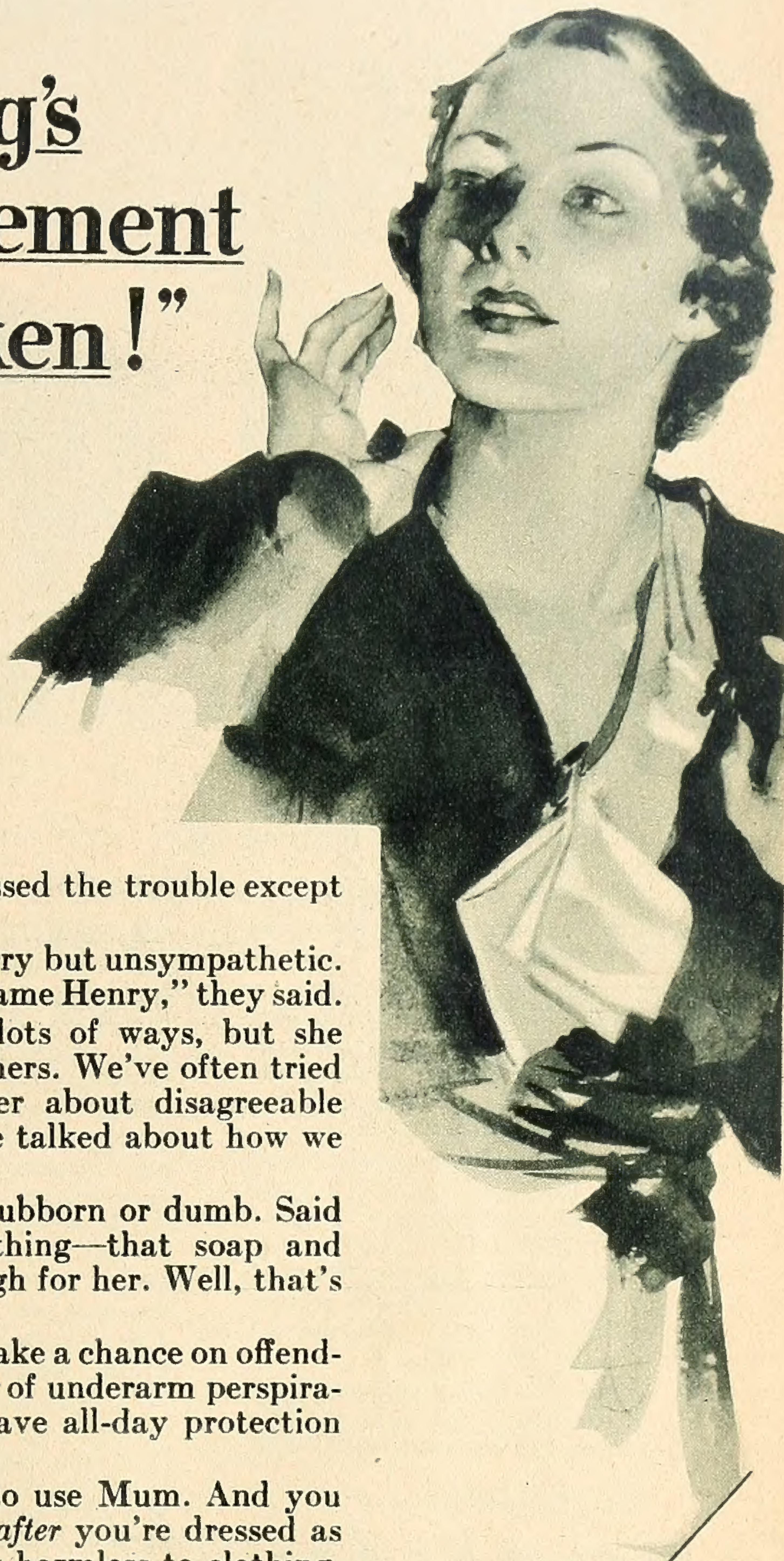
• • • • Another great story from the brilliant pen of Damon Runyon. A baby girl is adopted by a gang of tough gamblers. She gets her name, 'Little Miss Marker,' because her dad left her as security for a "marker" or I. O. U. on a

Please turn to page sixty-nine

JULY, 1934

"GATHER ROUND, GIRLS"

"Peg's
engagement
is broken!"



EVERYBODY guessed the trouble except poor Peg herself.

Her friends were sorry but unsympathetic. "After all, you can't blame Henry," they said.

"Peg is a dear in lots of ways, but she certainly is slow in others. We've often tried to ease it over to her about disagreeable underarm odor. We've talked about how we all use Mum.

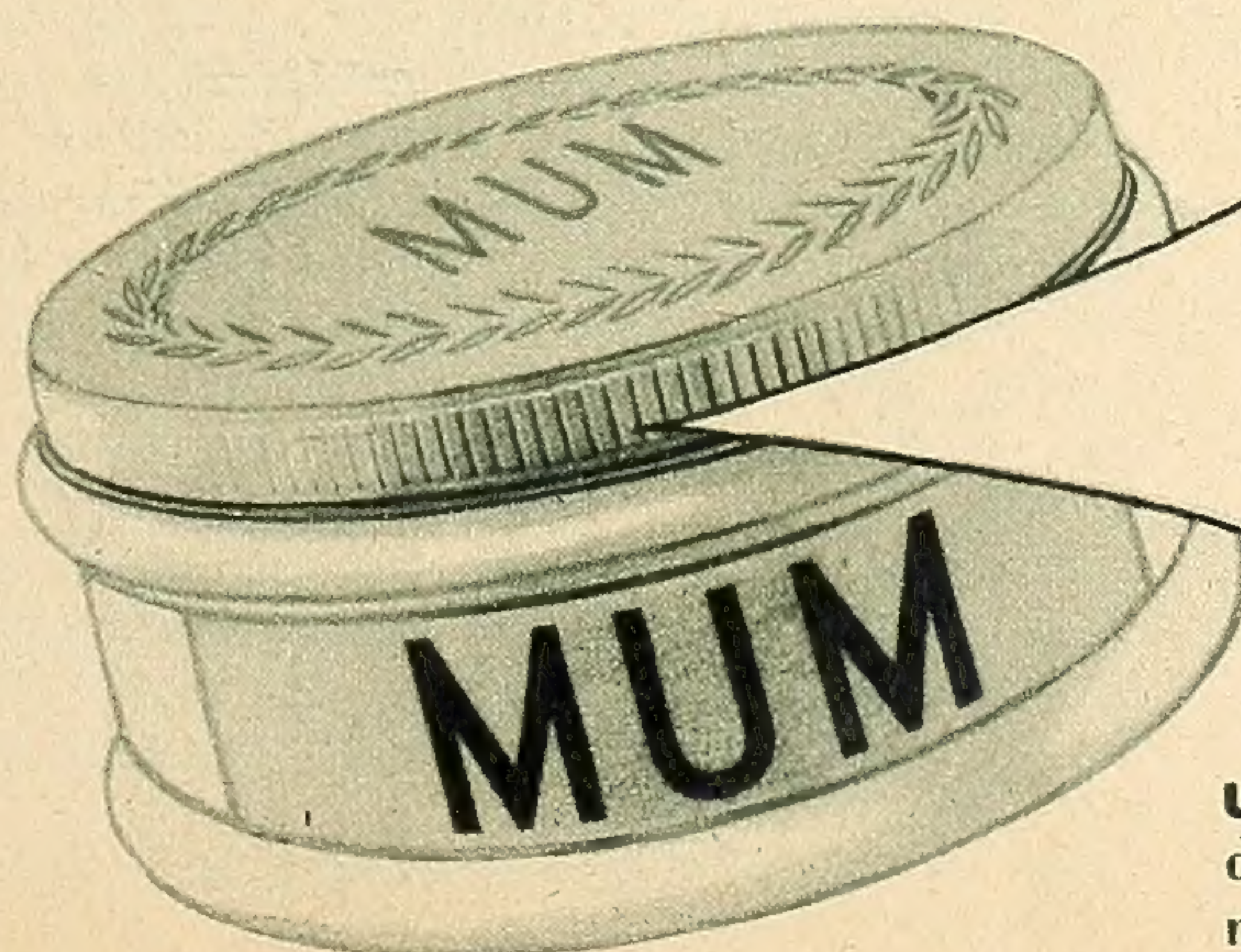
"But she's either stubborn or dumb. Said she didn't need anything—that soap and water were good enough for her. Well, that's Peg's mistake."

How foolish it is to take a chance on offending with the ugly odor of underarm perspiration, when you can have all-day protection in just *half a minute!*

That's all it takes to use Mum. And you can use it any time—*after* you're dressed as well as before. For it's harmless to clothing.

It's soothing to the skin, too. Prove this by shaving your underarms and using Mum *immediately.*

Count on Mum to keep you safe from odor *without* preventing the perspiration itself. Mum Mfg. Co., Inc., 75 West St., New York.



**TAKES THE
ODOR OUT OF
PERSPIRATION**

USE MUM FOR THIS, TOO. Mum is wonderful to use as a deodorant on sanitary napkins. Enjoy its protection in this way.

"HELLO Dirty Face"



Use FREE Coupon Below

● When you were young, and your Dad called to you, "Hello Dirty Face," he was referring to surface dirt—"clean dirt," actually.

Today, of course, you avoid dirt on the surface of your skin—but are you sure about the dirt under the surface?

Test your own skin. Get your own answer—a mighty important answer when you realize that sub-surface skin dirt (caused by make-up, atmosphere and traffic dust, alkali in soap and water) is the greatest cause of enlarged pores, blackheads, dry skin and other blemishes.

Send for a FREE Trial Bottle of DRESKIN, Campana's new skin-cleanser invention. Make the famous "ONE-TWO-THREE TEST" on your own skin: (1) Dampen a dab of cotton with DRESKIN. (2) Rub gently over your face and neck. (3) Look at the cotton. If it is dirty—heed the warning! Don't take chances with enlarged pores—skin blemishes!

DRESKIN removes hidden dirt—neutralizes alkali—reduces the size of pores. Send for FREE trial bottle TODAY.



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Editor's Mailbag



An open forum in which readers express their views on the stars and pictures.
\$5 is paid for each of the five best letters received each month



I remember Dolores

Memories

WONDERBAR! Why, I knew all the characters, but not a one knew me. I'm the "Silent Spectator" who remembers Al Jolson when he sang up and down Four and a Half street in Washington, D. C., a merry lad, with the soul of his Russian mother and the intellect of his Jewish father. I remember Dolores Del Rio making a personal appearance at the old Columbia theatre in Washington, but not one hundredth as beautiful, as suave, as glittering as now. I remember Ricardo Cortez and his love for the dark, tragic laughter of Alma Rubens. And you, Louise Fazenda, when you were a slip of a thing, clowning your way through life. Seeing *Wonderbar* was like attending a family reunion, only much, much nicer, for through all these years I have watched you as a friend and never once have you broken even the tiniest bit from my heart, for picture friends are like that, you know.

(\$5.00 Letter)

MABEL S. VAN TASSELL,
239 N. 13th Street, Newark, Ohio.

Marlene Improves

NOW THAT Marlene Dietrich has changed her personality again, we are wondering how many more lives she has. If, as before, she gets better and better in each new rôle, we don't care what she changes into, unless she goes back to her old mannish attire and loses her femininity. We never knew just how lovely she was until we saw her in *Song of Songs*.

We are also finding out other things about Marlene. She is not so enigmatic, so different from other human folks. She's a real flesh and blood person, not an inscrutable sphinx.

In *The Scarlet Empress* she is a thou-

sand times more lovely than ever before. Her beauty holds you spellbound and you feel sorry for the original empress, who would gladly have given half of what she possessed to have been as lovely as this empress of the screen.

(\$5.00 Letter)

MARY BELLE WALLEY,
Butler, N. J.

Fan Rejoices

THE best thing that Fox ever did was to bring the screen lovers, Janet Gaynor and Charles Farrell, together again. In their productions, one can feast on the true love and affection that is theirs. The rôles they carry display no sex, but portray the inspiring affection that thrills the human heart.

MRS. W. E. BUTT,
Viroqua, Wisconsin.

Finds Relief

WEARY OF GANGSTERS, sophistication, scant attire, plastered coiffures, painted nails, cigarettes and the "eternal triangle," I had sworn off movies until offered *Cradle Song*. Such pictures and themes as this one take deepest hold on humanity.

ROSE NELSON,
39 Lynwood Place, New Haven, Conn.

Deserves a Change

SCREEN PRODUCERS are always on the lookout for new faces and new material. Why have they not found that Glenda Farrell, if given a chance to get away from her rôles of the wisecracker, could render a splendid performance? That girl has screen possibilities and yet she has been typed throughout her career either as an *Havana Widow* or the overly bright girl reporter. Give Glenda a much deserved break, please.

ALICE LEE,
Monroeville, Alabama.



Glenda has possibilities

HOLLYWOOD



Gable did not kiss

But She Kissed Him!

JUST imagine! Clark Gable, America's greatest screen lover, in a picture where he doesn't even kiss the leading lady once! Such was the case in *It Happened One Night*, with Claudette Colbert. Nevertheless, it was a grand picture. Which only goes to show there can be good pictures without so many heavy love scenes. And it just happens that I am a Gable fan, too.

MARJORIE COYLE,
Route 7, Meadville, Penna.

Too Much Tragedy

WHY THE DELUGE of pictures with tragic endings? It seems to have become an epidemic lately. I could cite dozens of recent pictures with the hero or heroine dying, and I've left the theatre sorry that I'd gone in. Real life is tragic enough; let us have love and happiness in reel life.

I would like to see *Seventh Heaven* produced as a talkie, with its former stars, Janet Gaynor and Charles Farrell, in the same parts.

(\$5.00 Letter)

MISS JEAN JOHNSON,
Box 7, Verona, Mich.

Lanny Wows 'Em

LANNY ROSS, sensational radio star, arrived in Hollywood with a bang. His first production, *Melody in Spring*, proved that he not only has acting talent, but a voice that thrills a nation. This star has Hollywood topsy-turvy, so let us see more of Lanny.

BOB CHRISTMAN,
83 East Dearborn Street, St. Paul, Minn.

Garbo Wears the Crown

WHO WILL TAKE the crown from my head?" asks Garbo in *Queen Christina*. Who indeed? Surely, there isn't a star today who can rightfully assume Miss Garbo's throne.

HOLLY ENGLISH,
262 South Street, Utica, New York.

Confusing Titles

THE producers should really try to use a bit more originality and good judgment in naming their pictures. The prevailing similarity among titles confuses a great many movie-goers. I have known instances where commendable, worthwhile films were passed up because

Please turn to page sixty-five

JULY, 1934



Spend 10¢ and
receive attractive Lipstick, 50¢ value
to acquaint you with the marvelous
LINIT BEAUTY BATH

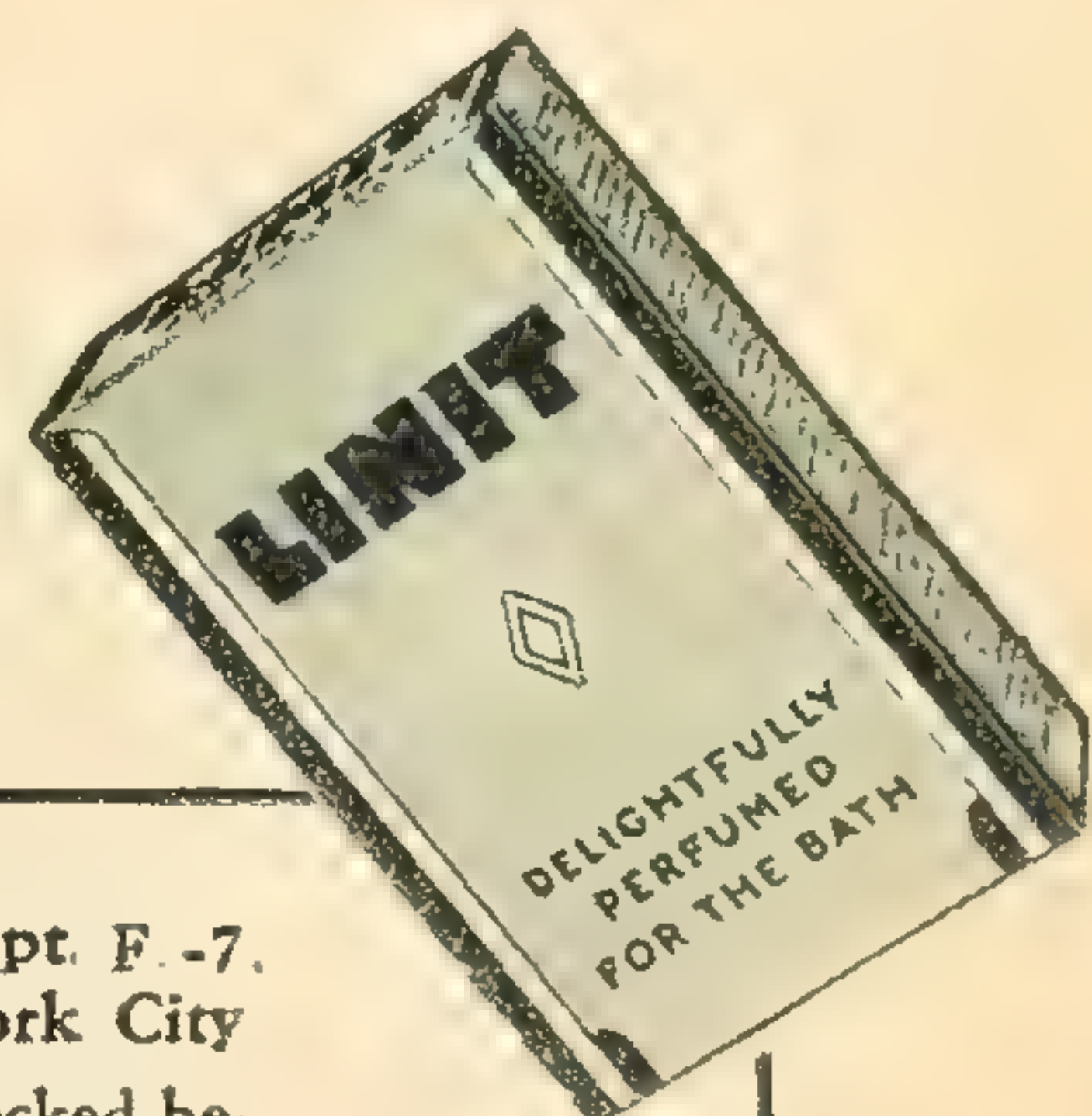
ANY WOMAN would be delighted to have one or more of these attractive, long-lasting, waterproof lipsticks. You have three popular shades to choose from (see coupon below) and you will be amazed at their genuine quality and real value—yet they cost you only 10¢ each.

This generous offer is made possible by the makers of LINIT, that well-known Beauty Bath preparation that is used by fastidious women everywhere—to keep the skin as soft and smooth as velvet. You will be fascinated by a LINIT Beauty Bath and its *instant* results in beautifying your skin.

Merely send the top from a LINIT package with 10¢ (to cover cost of wrapping and postage) for EACH lipstick desired, using the coupon printed below.

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THIS OFFER good in U. S. A.
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Please send me.....lipstick(s). Shade(s) as checked below. I enclose.....¢ and.....LINIT package tops.

☐ Light ☐ Medium ☐ Dark

Name

Address

City.....State





Like having dinner with THESE HOLLYWOOD NOTABLES!

The finest chefs in the world strive to outdo themselves when they're serving such famous stars as Ruth Chatterton, Fredric March and Jean Harlow; But the dishes these stars love best are the ones that anyone can prepare. But what a meal you'd enjoy—fit for a king!—if you served a dinner to meet the tastes of these eight stars shown above! You could do it easily—and you can delight your friends by serving these culinary creations of Hollywood.

Enjoy Their Favorite Dishes!

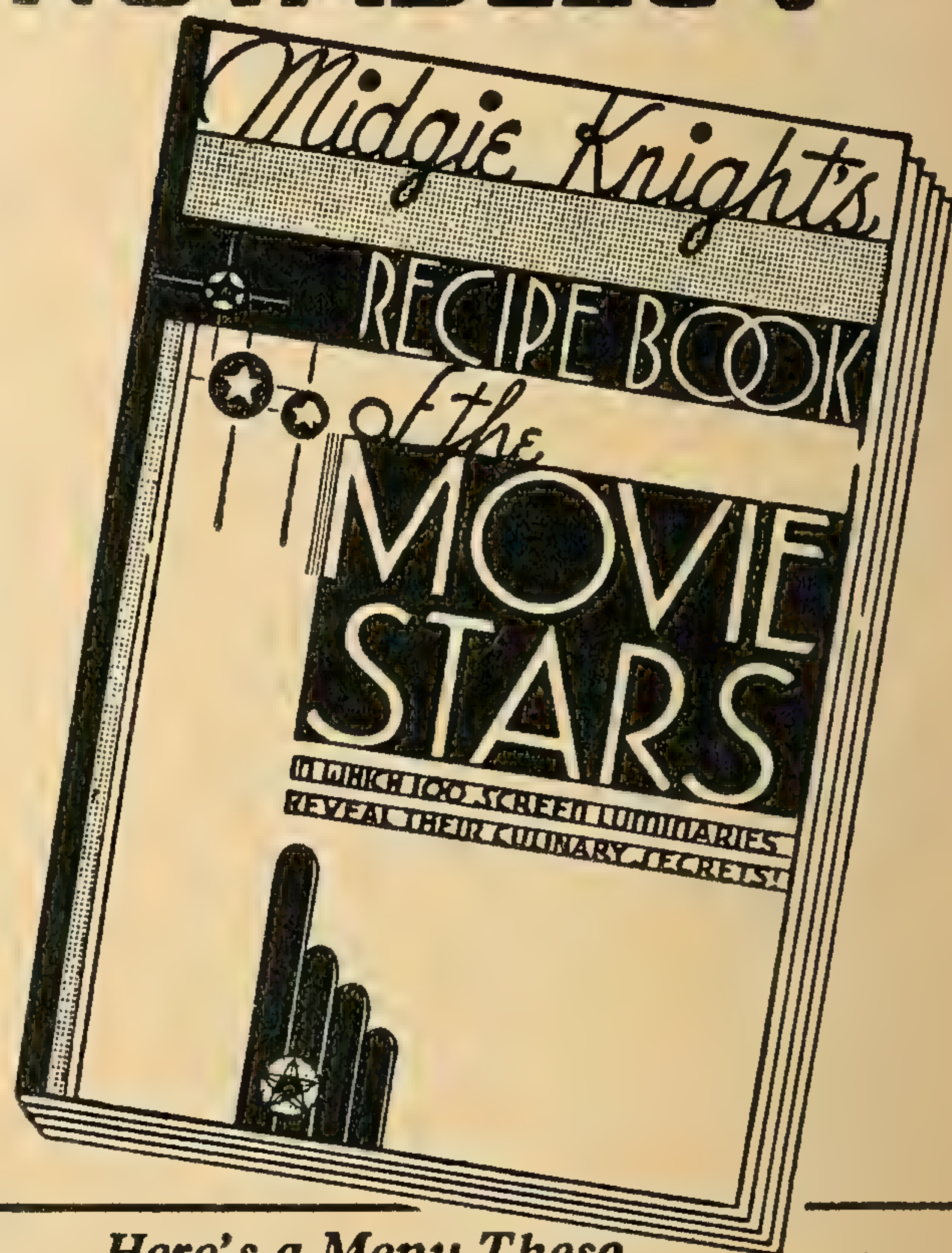
MIDGIE KNIGHT'S HOLLYWOOD COOK-BOOK SHOWS YOU HOW TO PREPARE THEM ALL

From Joan Blondell's famous recipe for onion soup—which is the ideal way to start a perfect meal—to Warren William's favorite mousse freeze—they're all here. 100 of the finest recipes ever assembled; and they've passed the test of Hollywood's most exacting palates.

Yet Midgie Knight has made every one of these tempting dishes so marvellously easy to prepare! You'll make your everlasting reputation as an artist among cooks, when you serve your friends Lobster a la Granada with Bebe Daniels' recipe; they'll wonder

how you learned those famous French salad secrets when your salads are garnished with the racy delight of Ann Harding's Hollywood Salad dressing. Yet anybody can make them, with Midgie Knight's cookbook as a guide.

Send today for Midgie Knight's new handbook of fine eating—it's a special edition for Screen Book, Screen Play, Hollywood, True Confessions, Radioland, readers—and it's only 25 cents a copy, for a group of priceless recipes. Write for it now—send either stamps or coin; and don't delay, for the edition is limited.



Here's a Menu These Stars Would Recommend

Ruth Chatterton: Orange-Grape Cocktail	Warren William: Mousse Freeze
Joan Blondell: Onion Soup	Ramon Novarro: Asparagus Italian Style
Fredric March: Roast Ham with Cider Sauce	Jean Harlow: Hot Rolls
Paul Lukas: Devilled Tomatoes	Ann Harding: Hollywood Salad Dressing

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Name
Address
City State



Mae

- Alluring, coquettish eyes of a different school that have caused the entire country to go West—Mae is putting the finishing touches on *It Ain't No Sin*

Personality **PORTTRAITS**

Interesting studies of favorite stars from Hollywood's master camera artists

Gloria

- Personality! Verve! Zest—charm that time and a long screen career cannot lessen—Gloria Swanson, who may film *Three Weeks* after a personal appearance tour





Fay

—Lippman

● When Fay Wray was a child she wasn't permitted to scream because her throat muscles were delicate and it was feared her voice would be ruined. When she grew up she screamed her way to fame in horror pictures! Now drama has claimed her. Her latest is Columbia's *Once to Every Woman*



Constance

—Hurrell

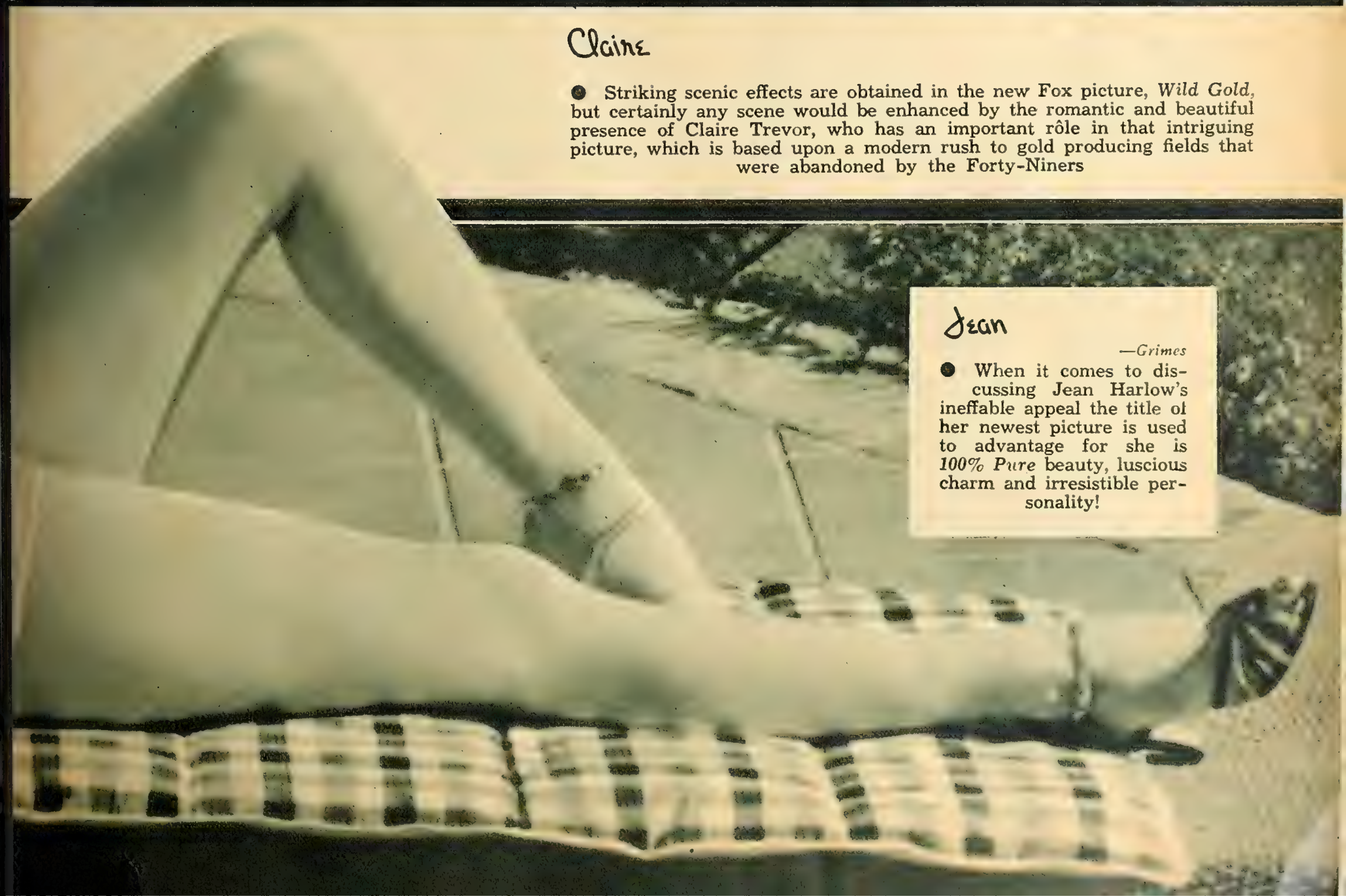
● Elusive, fragile, ethereal beauty cunningly combined with the compelling charm of the woman of the world! With these elaborate trappings of pearls, jewels and gaudy whatnots, Constance Bennett will be seen in *The Affairs of Cellini*, formerly *The Firebrand*, in which Fredric March also stars





Claire

● Striking scenic effects are obtained in the new Fox picture, *Wild Gold*, but certainly any scene would be enhanced by the romantic and beautiful presence of Claire Trevor, who has an important rôle in that intriguing picture, which is based upon a modern rush to gold producing fields that were abandoned by the Forty-Niners



Jean

—Grimes

● When it comes to discussing Jean Harlow's ineffable appeal the title of her newest picture is used to advantage for she is 100% *Pure* beauty, luscious charm and irresistible personality!



Frances

- Hollywood expects Frances Dee (Mrs. Joel McCrea) to be one of its most charming mothers. Frances retired from the screen after *Finishing School* and *The Affairs of Cellini* and will return sometime after the anticipated event in August



Isabel

—Jack Freulich

- Ask Lee Tracy and he'll tell you Isabel Jewell is a girl in a million! Some are positive they are married, but married or single, they are one of Hollywood's most devoted couples. She recently filmed *Let's Be Ritzy* at Universal

Ruby

—Elmer Fryer

- A priceless treasure in a collection of the world's rarest jewels! Ruby Keeler and husband Al Jolson may discuss retiring from the screen but it will be a long time before fans will permit this. Her latest is *Dames*

HOLLYWOOD Magazine scoops the world to reveal Garbo as one of Filmdom's gayest party girls!

by FRED RUTLEDGE

Garbo

IS NOT A HERMIT!

IF YOU HAVE been told over and over again that Garbo lives in a big, barricaded house with four servants, alone and with no outside connection, don't throw away that picture of her. It is right—as far as it goes!

But now take this other picture of her. It is equally authentic, and until now known only to her intimates. It is Garbo sitting at ease in a low ceilinged room, watching her friends dance. The room is full of laughter and cigarette smoke. It is Garbo at a party she loves!

Webster has several descriptions for the word recluse, but none of them fits Garbo, in spite of the very legend that has grown up about her. Have you ever heard of a recluse calling up a friend and demanding that he arrange a party for that evening?

Many stories have been printed about Garbo. They have all mentioned her intensity in her work, her kindness to those who work with her, her monastic existence. But not one of them has mentioned her fondness for parties.

Why?

Simply because writers don't go to any of the parties given for Garbo. In fact, no one connected with Hollywood's greatest industry ever attends. That is the only demand she makes before agreeing to come to one of them. No famous picture people!

And it isn't that she dislikes them for what they are. It is only for what they try to do. That is the reason nothing is ever said about Garbo at parties. She always refuses an invitation from a movie star. Here is her reason:

"Once I accepted an invitation to attend a party given by a star. It was to be just a

little group of old friends I liked. When I got there I found that forty total strangers had been asked! They all pressed around me, yelling and drinking. It was too much!"

So Garbo only goes to a party when one of her few intimate friends is the host. She is sure then that no one will be there except a chosen group from every field but the motion picture industry.

And that is how this story came to be written. Through business connections with old friends of Garbo's, I was asked to be present at a small gathering for her. I was harmless. I had no reason for trying to work my way into her good graces.

The rest of this story came through knowing her other old acquaintances. It is no great surprise for them to have Garbo call up of an evening and ask whether there please isn't something doing. They don't live in expectation of a call from her, but they are always willing to drop their plans to accommodate her. Her only way of showing that she appreciates this is to have as good a time as possible when she is with them.

Lately, she has been willing, on Sunday nights, to take her friends to the Hollywood Russian Eagle—her return for their entertainments. This quiet, out-of-the way restaurant is as close as Garbo will get to appearing in public.

● She has her own ideas of going out in the evening with her friends. Just once she yielded to her love for dancing and in company with two men set out for the Biltmore. They were no sooner inside the door than she wheeled and literally ran from the hotel.

Please turn to page sixty



"Doing anything tonight?
Let's have a party!"

When you read this amazing interview Joan Crawford may be Franchot Tone's bride, but her views on marriage will not have changed!—The Editors

With her divorce in April Joan Crawford lost more than her right to be Mrs. Douglas Fairbanks, Jr. It was the end of a dream for her. Joan is finished with girlhood fancies that included "Dodds" and mystic baby talk and a great deal of sweet nothingness



"I DON'T WANT TO

"MARRY? I NEVER want to marry again! *Never, never* . . ." Joan Crawford saying that! The words were a bombshell smashing the serenity of that spring afternoon. Shadows of the girl Joan! That eager-eyed young thing who made romantic history in Hollywood. Who once prepared the very house we were sitting in then as a sort of shrine, a honeymoon home.

For years I've known Joan for the warm-hearted brilliant woman that she is, almost tyrannically honest with herself. I have seen her in many moods. But the picture that will live on with me is of Joan as she sat there, tense, palely beautiful, and told me: "I don't believe in marriage—for myself. Some people are suited to it. Others are not. I'm one of the 'others.' . . ."

"I tell you, Michael, two people can go into it with all the ideals in the world—and in a year, no matter what they do, it's just commonplace. A noose in which they're both caught." Her eyes went dark. "Maybe it's because they are so conscious of that word *marriage*. It's a handicap because it implies subjection. You see, freedom is so essential to love. You can't bind it or force it in any certain direction. That is what a couple try to do as a rule. . . . Oh, I'm not a good person to talk about marriage!"

And this, while the world waited for the wedding bells to ring out for her and Franchot Tone! Had Joan done another right-about-face? And then suddenly I understood. With her divorce in April she lost more than her right to be Mrs. Douglas Fairbanks, Jr. It was the end of a dream for her. Joan is definitely finished with girlhood fancies that included "Dodds" and mystic baby talk and a

great deal of sweet nothingness. She is ready for a rich, mature romance. But the Joan of today will never let it sink into a cut-and-dried marriage in the ordinary, restricted sense.

● Mrs. Fairbanks, Jr., was fiercely possessive. She wanted every waking thought of Doug's, because he had *her's*. She waited on him, mothered him, insisted that he eat the right foods, lavished her love on him. Mrs. Tone—if she ever does assume that title—will make none of these mistakes. She will be frankly a sweetheart, lastly a wife.

Joan Fairbanks worked at marriage.

Joan Tone would work to forget it. She would do everything in her power to keep the marital knot loose enough to prevent it from spoiling the dream.

"I'll tell you something else I don't believe in, Michael," she went on intently. "*I don't believe in the shop-worn, everyday emotion that passes for love*. It lets you down so. It fades before you realize it—and there's nothing left but emptiness. Sometimes bitterness.

"The kind of love I do believe in—well, I wonder if I dare hope to find it! I know it must exist—somewhere—or the poets would not have glorified it. Sometimes you catch a glimpse of it in beautiful music or in a sunset.

"It's strange. There seem to be two things warring inside of me all the time. One wanting that kind of love. The other doubting that I'll ever get it. But I just go on dreamin'. I have a good time."

She tried to speak lightly but it was apparent this was by no means a light matter to Joan. Love has betrayed her



Joan Crawford bares her soul in her most revealing, most fascinating interview!



If Franchot Tone and Joan Crawford marry, she will make none of the mistakes of the past. Joan Fairbanks worked at marriage. Joan Tone would work to forget it. If she becomes Mrs. Tone she will be frankly a sweetheart — lastly a wife

MARRY"

Joan Crawford

by MICHAEL PETERS

too often. She has lost confidence in it. *She is afraid.* Afraid of letting herself go and feeling too intensely about it again.

• "Hollywood can ruin any romance," she says, dismissing all those ardent young hopes with a single gesture. No regrets for her. *Never go back.* That's her theory.

"What's the use? It doesn't do any good to retrace your steps—yet women are always doing that. They can't seem to go on from where they leave off. And pretty soon they begin to pity themselves so much they feel like martyrs! Let me tell you something I've found out—the easiest way to spoil your whole life is by being sorry for yourself. *Self-pity.* Heavens, how I hate it! I've seen too much of it. The more I study it, the more I loathe it—worse than ten thousand cobras!"

No, Joan will never waste sympathy on Joan nor write any epitaphs for lost love! She has become too wise—and too wary.

"You know, I can understand why a man would strike a woman who mopes." She reached for a cigarette and tapped it thoughtfully. "Let her go out and walk it off. There's enough unhappiness and gloom in the world as it is. You know what I do when I flare up? I go to my room and work it out by myself. If it was a temperamental gesture on my part, I apologize. If it wasn't—well, I don't believe in suppressing the temper when it's justly aroused!" Her laugh rang out, enthusiastic, young.

She never ceases to surprise me, this Joan. She has such a direct, masculine way of looking at things. Her

interests are so apart from those of most women. Perhaps that is why she has not one intimate friend among them. Small talk, bridge luncheons and teas—and feminine pettiness. She has about as much use for them as a camel in her yard. You won't find any ribboned frills or fancy jewelry or lacey frou-frous in Joan's life. She has never had time for them. A girl who fights her way up from being a kitchen slavey to a first lady of the screen has to drive clean and hard. She stands stripped of superficialities.

• And yet—she's the most completely devastating feminine person I know. Deeply, vibrantly feminine. As, for instance—

"Right now there's nothing I'd like quite so much as a baby. I would rather have one than a husband! Provided, of course, I could find one with a good background and parentage. My sister-in-law recently gave birth to a little daughter. I would adopt it right away if she and my brother would let me! The baby is already named Joan Crawford. It's so adorable and tiny."

Here would be an Unknown Love for Joan. Something she has never experienced before. It would be a love into which she could pour her fervent, eager, young heart without fear of having it hurt. And she is at an age when she needs to do just that. Joan is twenty-five. Without doubt she is facing a crisis. Emotional rather than professional. And she is wondering, this woman-Joan, what lies beyond. "Work," she told me, "is just as important as

Please turn to page seventy-three

Sullivan, the Untamed!

HOLLYWOOD HAS So thoroughly terrified Margaret Sullivan that she runs from it like a frightened child, and remains only when she must. Yet she is utterly fearless, and loves California!

She is stubborn as a government mule and cannot be moved by guile or argument, yet no Hollywood star takes direction so easily and is as tractable during the making of a picture.

She treated an executive with extreme perversity and cruel disregard for his efforts to publicize her work, yet visited him every day when he was ill in a hospital.

She made but one picture—*Only Yesterday*—and was acclaimed a star of the first rank in Hollywood, yet she hates herself on the screen.

Now, what do you make of so contradictory a woman as Margaret Sullivan? Why, in heaven's name, is this spirited, independent and extremely capable actress so frightened of Hollywood?

If you could watch her during the making of *Little Man, What Now?* at Universal, you would be completely at sea in searching for an answer to the riddle.

Everyone on her set, from the director to the prop boy, from chief cameraman to the "juicer," finds working with her a joy. She is so friendly, so utterly without pretense; a laughing, generous-hearted girl whose spirit of cooperation never lags.

Please turn to page fifty-four



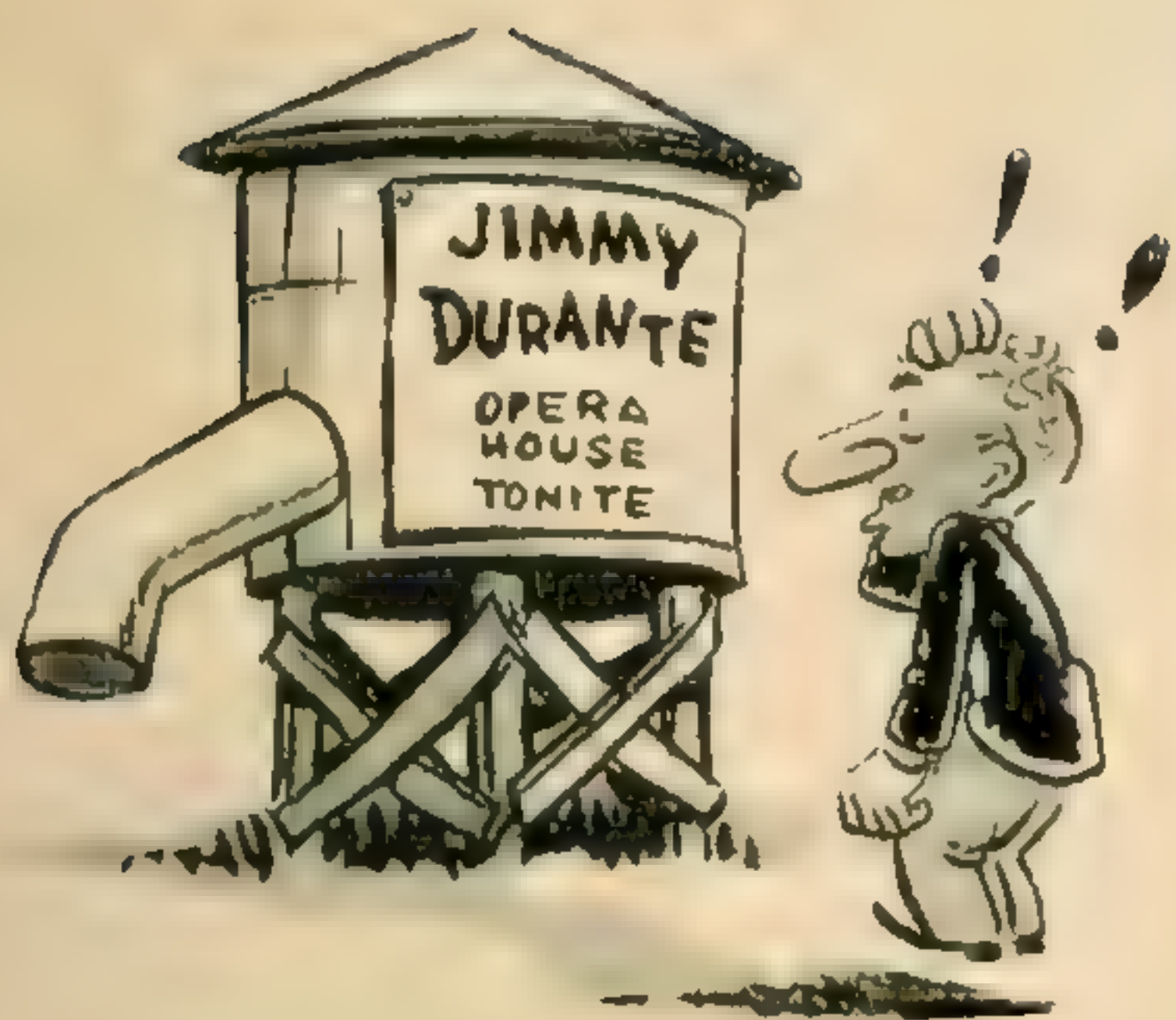
When Margaret Sullivan first came to Hollywood she was eager and excited—but she soon learned she didn't speak Hollywood's language

Why Margaret Sullivan will never let Hollywood rule her!

by JACK SMALLEY



Margaret Sullivan gleefully posed for this picture with a freckle-faced stranger while on location for Little Man What Now?



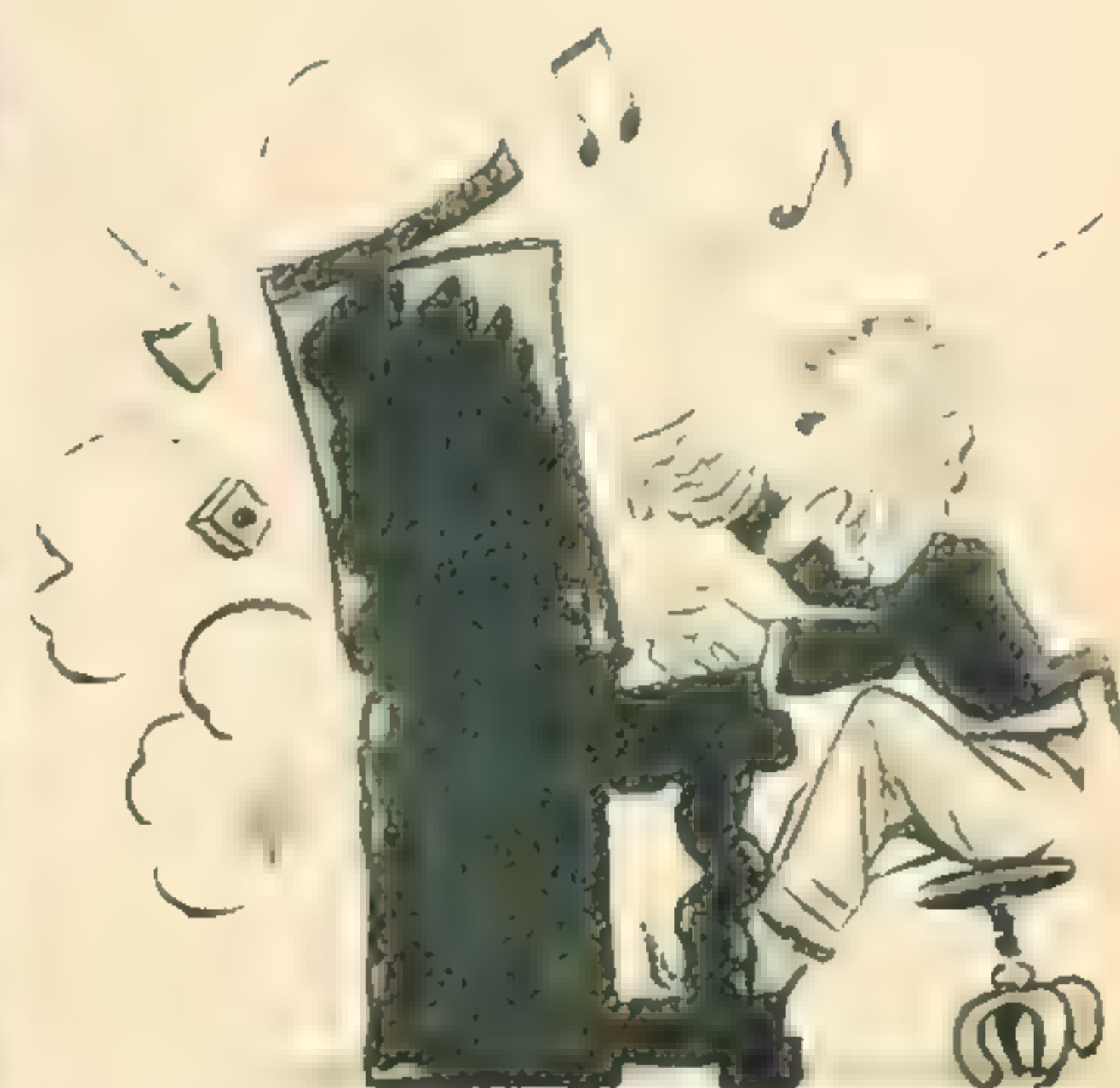
"Am I humiliated!"

by EDWARD R. SAMMIS

The Man Behind the Schnozzle



Jimmy Durante at his funniest—as seen by Lou Clayton, his manager and former partner



"Every place he plays they have to get a new piano"

"FIFTEEN YEARS, man and boy, day in and day out, I've been looking at Durante's pan and I still say to myself: 'Listen—either he's funny or I'm blind!'"

Lou Clayton speaking, who knows the man behind the Great Schnozzola better than anyone else alive. And he certainly should. As a member of that famous trio of Clayton, Jackson and Durante, Lou at Jimmy's side howled, hoofed and hollered his way up from the tenderloin cafés to star billing on Broadway and the swanky night spots of the Flush Fifties.

"I guess you could really call the 'Schnoz' (that's Lou's favorite name for Jimmy) the first of the crooners. I always think that Crosby and Vallée and the rest of those mugs got that style of singing through the nose from him. Only they'll never come up to Jimmy. No, sir! He's really got something to sing through."

Lou leaned back in his easy chair in what the "Schnoz" would call a "luxuriant" suite and bit the end off a Corona-Corona reflectively.

"Yes, sir! We're in the money now. The 'Schnoz' is a panic on the screen as you well know. To put it conservatively, he's terrific. Then there's this radio. And he jumps back east to play two weeks at the Capitol. Then he's borrowed by RKO and lots of other studios are begging for his laugh services. Say, he couldn't be more places if he was the Four Marx Brothers all working under different contracts.

• "But it wasn't always like that. Why I can remember when we were playing the tank towns we only had one outfit apiece—what we had on.

"When we'd hit a town we'd have to stay in our dressing room while we sent our suits out to be pressed. We thought so much of the laundryman we'd give him the shirt right off our backs. It was the only way we could get it washed.

"Those were the days, though! I used to have a single act on vaudeville. But I got kind of tired of hoofing out there all alone. One day I ran across Jimmy. He was a piano pounder then. Used to play out at Nigger Mike's on Coney Island where Eddie Cantor was a singing waiter. So Jimmy and I and Eddie Jackson got together. I had company from then on—and how—brother!

"We used to have plenty of good times singing for the customers, yelling, out there punching gags.

"Remember that song of his, *The Hot Potato*? It goes:

"First you give 'em data
Then you tip your hat-a
Then you fix your bow-a
Then you point your toe-a
Then you turn-a and again you turn-a
And again you turn-a—"

"Well, he used to keep me turning till I was blue in the face, eighteen, twenty-five, thirty-six times. One night he kept me turning till I finally picked up a chair, heaved it

Please turn to page sixty-eight

HOLLYWOOD

by JERRY LANE



—Acme

Katharine Hepburn fled to France and back again all unaware of the furore she had created in Hollywood. She loved her rôle in *Spitfire* because it permitted her to be herself and now all Hollywood is being itself!

REVOLUTION HAS HIT the Hollywood ranks! Revolution of a startling new order. And Katy Hepburn did it with her little overalls and hatchet.

She chopped down the orchid and satin customs of the stars with a single stroke. Destroyed the fancy folderols and set up a new kind of glamour. That's what Katy did. Now all younger Hollywood is following suit.

Of course she didn't know that until recently. She was too busy flouncing to France and back again like an avenging fury. All because her New York stage play, *The Lake*, was a flop and her newest film, *Spitfire*, was not up to standard.

She was so sure her six months' plan of bolstering up Broadway would be a success. So certain that she could "show them" back East. But somehow it didn't work out that way. Even with the Academy Award for *Morning Glory* tucked in her mess jacket, her airy confidence has been pricked. And Katy without confidence is like

spring without flowers. While she was trying to find it again she never dreamed that Hollywood had been transformed into a town of strutting Hepburns!

You see them everywhere, proud unpainted princesses with flaring nostrils and dungarees. It's the vogue to follow the great god Impulse.

● Certainly it was nothing else that urged Margaret Sullavan to run away from film-and-flicker land five times. She made a grand, defiant gesture of it—Margaret, whose star rose in the Hepburn train. She is a very definite part of the "old sock" cycle that Katy introduced. Some call it the "patches and safety pin era." At any rate, it's wonderfully refreshing after the mauve decade of the movies. That decade in which stars became unbelievably beautiful damsels, dressed as young divinities. You were disgraced for life if your nails didn't outshine the sun and your lashes didn't curl clear to your eyebrows.

—Elmer Fryer

"Ingenués are dead in Hollywood," says Ann Dvorak. "It's the Hepburns who succeed"

GOES HEPBURN!

Traditions are shattered as Katharine Hepburn's blue denim era drives out the ethereal star of yesterday!



Even Margaret Lindsay and Janet Gaynor are following the Hepburn trail. Slacks, no make-up, carry your own packages—it is a far cry from the orchid stars of yesterday!

It isn't a disgrace anymore. In fact, if you want to be terribly in style you don't polish your nails at all! And you let your lashes go their own sweet way.

Said Heppy, trying to escape from reporters up the third-class gangway of a trans-Atlantic liner, "Go away! Go 'way! Don't you dare misquote me again!" Just as if the reporters had ever induced her to say any down-to-earth thing they *could* misquote! Once, you remember, she told them she was the mother of five children and niece of a Rajah.

Said Margaret, in wet tennis shoes and dirty slacks, "Go 'way, you big bad publicity men!" and zoom—away she flew in an airplane to some unknown destination. And thereby garnered for herself headlines in every newspaper throughout the country.

A harried press department located her two weeks later in a minor stock company in New Jersey.

There's no predicting what these "be yourself" stars will do. For excitement, they out-distance the "glitter" girls of yesterday by a full length. You *knew* when you went to see Glossy Goldenhair that she would be reclining on an ermine couch and would give you champagne, pink caviar and a world-weary smile for tea.

When you go to see one of the blue denim brigade you can expect—anything.

● Ann Dvorak meets you half-way down the road on roller skates and you wind up at an all-night stand eating hamburgers. Or maybe you steal
Please turn to page sixty-four

Margaret Sullivan is a very definite part of the "old sock" cycle that Hepburn introduced

HOT FROM HOLLYWOOD...

Foreign Affairs

RICHARD DIX refused to sign a new contract with RKO-Radio because he wants to take an extended trip around the globe . . . Miriam Hopkins will go to the Argentine to do a picture for a South American concern . . . Beatrice Lillie's mate, Sir Robert Peel, died in England just as she prepared for a new try at American talkies . . . Germany banned *The Prizefighter and the Lady* because Max Baer is a Jew . . . Russians hail Charlie Chaplin as their idol because of his pro-Soviet views . . . the Benn Levys (Constance Cummings) will fly over France and

Italy on their belated honeymoon . . . Maureen O'Sullivan is going to Ireland to bring back to Hollywood her twelve-year-old sister, Sheila . . . while abroad, Richard Arlen flew over those sections of England where he trained as an aviator during the World War. . . . Nils Asther has gone to Sweden to see his mother . . . Marlene Dietrich denies claims of Hitler's aides that she is a contributor to the Nazi treasury . . . the marriage of Pat Paterson, British-born, to Charles Boyer, a French subject, makes her French, too, so she's having a lot of worry over her passport . . . Burns and Allen, the nit-wits, are Europe-bound.

A sizzling pot-pourri of news and

Stars Are on Guard

HOLLYWOOD ONCE AGAIN has taken on the appearance of an armed camp as a result of a new epidemic of extortion plots aimed at rich celluloid satellites.

Pistols that were stowed away a year ago when police roundups put an end to a long series of diamond robberies in Filmtown, now are being oiled up and reloaded, sharp-shooting bodyguards once more are in demand and other precautions taken by the silversheet's elite because of threats received by Mae West, Bing Crosby, Spencer Tracy, Loretta Young, Alice Brady, Ann Harding and Marian Nixon in recent weeks.

Katharine Pouts

KATHARINE HEPBURN, who dashed off to Paris for a three-day stay upon learning that she had been awarded the Academy statuette, is plenty miffed at her bosses in RKO-Radio.

Katie was offered \$7,500 a week for a personal appearance tour on the strength of her artistic victory, but higher-ups quashed the idea under an iron heel.

They are banning all outside engagements for Hepburn—talkie and stage alike—until after she struts her stuff in their own *Joan of Arc*.

Marlene Super-Chef

MARLENE DIETRICH is unable to forget her domesticity even when she dines in a public place.

During Rudolph Sieber's recent visit to Hollywood, the German star took her husband and daughter, Maria, to the Russian Eagle for dinner. There General Lodijensky greeted her with a description of some new electrical equipment just installed in the culinary department.

"I'd like to see it," enthused Marlene. The General led her off to the kitchen, where, following an exchange of toasts over a nip of vodka, Marlene donned an apron and supervised the preparation of the meal for Rudolph and Maria.

Mae's Bullet-Proof Car

MAE WEST is having an armored auto built by a Detroit manufacturer at a cost of \$13,500. The heavy steel body is guaranteed to resist machine-gun fire.

Diamond Lil was marked for death by gangland when she brought about the arrest of two of the trio who robbed her of \$17,000 in gems and cash eighteen months ago. One of the bandits, convicted on Mae's testimony, already is serving a prison term, while another is fighting extradition in Chicago.

Two husky detectives, assigned by District Attorney Buron Fitts, are constantly on guard over Mae.

Greta's Lonely Again!

IT'S ALL OVER between Greta Garbo and Rouben Mamoulian if you care to take the word of the chatterers.

Lending strength to the rumors that the Swede's newest romance has found its way into the refrigerator, however, is the fact that Greta once more is going places with her feminine pals.

Incidentally, the star has rescinded her demand on Metro that Mamoulian, who directed her in *Queen Christina*, be named to guide her through *The Painted Veil*, and has approved Richard Bole-slavsky as her next megaphonist.

He Squires Marlene

AND as for Rouben, he doesn't care who sees him lunching with Marlene Dietrich at the Russian Eagle.

Connie Gives Up

CONSTANCE BENNETT apparently is through caring what the gossipers are saying about her friendship with Gilbert Roland. The pair are seen everywhere together.

Within a recent ten-day period the Los Angeles press recorded them as lunching at the Brown Derby, dining at the Russian Eagle, frolicking at Palm Springs, taking in the races at Caliente and—of all things!—attending services at the Beverly Hills Church of the Good Shepherd.

Norma Shearer swept to new heights of histrionic achievement in Riptide and is expected to continue her good work in The Barretts of Wimpole Street

National

JOHN (JAKE THE BARBER) FACTOR, Chicago kidnap victim, failed in his attempt to peddle himself and his story to the Hollywood film factories . . . Harry Bannister, Ann Harding's ex, will produce *The Drunkard*, Hollywood Little Theatre hit, in New York, and serve beer and sandwiches between acts, just as it's done out here . . . Alice White is making the country White-conscious via the personal appearance method during her studio lay-off period. . . . Jean Hersholt and his family are on an extended auto trip through the United States just to see the country. . . . Helen Hayes has had a change of heart and is coming back to the screen to make Hugh Walpole's *Vanessa*.

Romance

NANCY CARROLL isn't a bit elated over husband Bolton Mallory's luncheon engagements with rich Merry Fahrney . . . Pola Negri flew from New York to Chicago to see her prospective husband, Harold McCormick . . . Adolphe Menjou took Verree Teasdale to the circus and bought her balloons and pink lemonade and everything . . . the Jean Hersholts celebrated their twentieth wedding anniversary . . . and, believe it or not, they've lived in Hollywood all those years . . . Ann Sothern is admittedly fascinated with Marcel de Sano, the director . . . Phillip Reed and Jean Muir are at the crushing stage . . . Lois Wilson goes stepping with Edward Everett Horton . . . Mary Carlisle is Dick Cromwell's new throb . . . Muriel Kirkland

WITH THE NEWS • SLEUTH

gossip straight from the Hollywood cauldron

Sally's a Real Wife

THE talkie folks are sending up lusty cheers for Sally Eilers, whose loyalty to her husband, Harry Joe Brown, apparently had a beneficial effect upon the jury that heard Marjorie White's heart balm suit against the director. Sally, soon to become a mother, was at Harry Joe's side throughout the entire court proceedings, consoling him when the plaintiff's testimony cut deeply, congratulating him when things went his way.

Marjorie had demanded \$100,000, but twelve men and women, all tried and true, decided \$5,000 was sufficient.

A Candle for Doug, Sr.

ALIGHT CONTINUES to burn in the window at Pickfair as a bid to the wandering master to return.

While Mary Pickford has made overtures looking toward a reconciliation and has extended by several months the time limit for the display of the "Welcome home" sign, Douglas Fairbanks, the First, continues to gallivant about the British Isles and Continental Europe with the about-to-be-divorced Lady Ashley on his arm. Meanwhile, Mary's action for a decree lies dormant in the California courts.

Mary's close friends believe that the famous pair eventually will be reunited, but Doug's intimates are not quite so optimistic in their views.

Ginger on Warpath

ALOT of Hollywood's important lassies have listed Sylvia, obesity's rub-and-tell foe, as their pet peeve, but Ginger Rogers is the first of the famous masseuse's ex-patients to drag her into the courts. The redhead was thoroughly scorched when Sylvia built a dramatic skit around the Rogers' curves and broadcast it over a national

network. She has sued for \$100,000, charging slander.

Zeppo No Idler

ZEPPO MARX wants the world to know that he's no loafer—not when there's an honest dollar to be garnered through expended energy.

Because the comedy quartet has so much leisure between its highly profitable productions, Zeppo has turned actors' agent. He paid \$75,000 for a third interest in the Milton Bren-Frank Orsatti firm.

However, he is not entirely deserting his mad brethren. When stage and picture rôles call, he'll hang an "Out to lunch" sign on the office door, and take his place as the fourth spoke in the family wheel.

Snooney Cuts Loose

BARBARA (Snooney) BLAIR'S ready wit has made her Hollywood's current rage, but something went wrong

The beautiful, beautiful little birdie outside the gilded cage is Lilian Bond, Columbia player, who has winged her way to fame and fortune

by
**HAL
E.
WOOD**



WITH THE NEWS SLEUTH

is that way about Speed Post . . . Gloria Shea kisses Nick Stuart right out in public . . . Glen Boles squires Lois January to the fights . . . Gene Raymond keeps Janet Gaynor supplied with orchids . . . and she's so-o-o-o tickled . . . Lew Cody's interest in wealthy Hazel Forbes grows apace . . . Sidney Fox is stepping with Erwin Gelsey these days . . . Cameraman Eddie Cronjager lunches Marian Nixon and dines Irene Coleman . . . it looks like a betrothal for Jimmy Dunn and Patsy Lee, the chorus lass . . . Barbara Barondess is Douglass Montgomery's new heart beat . . . the Lillian Bond-Sidney Smith affair grows hotter and hotter . . . Patsy Ruth Miller denies she's in love with that Hungarian nobleman who is en route to visit her . . . William Powell has more than a casual interest in Kathryn Sergava, Russia's Garbo contribution . . . Shirley Grey and Matty Kemp have been yachting again . . . Barbara Fritchie, who once rented the Summer home of the ex-king of Spain, is seeing a lot of

with her humor gland when she did a walkout on Warner Brothers' *The Dark Tower*. Snooney stomped a dainty foot and cut loose with an oral barrage that sent Edward G. Robinson, the star, Archie Mayo, the director, and a flock of other big shots scurrying for cover.

Peace reigns again, though. Snooney has been forgiven for her temperamental outburst and she's back on the lot, under assignment to a rôle in *Dames*.

Old-Timers Returning

FORTHCOMING PRODUCTIONS will bring a number of long missing former idols back to the silversheet.

Henry B. Walthall, known as the *Little Colonel* ever since his history-making performance in *Birth of a Nation*, gives the finest portrayal of his long film career as *Madero* in *Viva Villa*.

Jack Mulhall, for years a star, but who hasn't been heard from by his fans for many months, is playing a waiter in Mae West's *It Ain't No Sin*.

Molly O'Day, who has spent three years battling excess avoirdupois, and Wes Barry, erstwhile freckled-faced kid who now is grown up, come back in *Down to Their Last Yacht*.

Betty Compson has a featured spot in *The Broadway Virgin*.

Alice Calhoun, former Vitagraph star, has a bit in Spencer Tracy's new vehicle.

Tom Keene, née George Duryea, once hailed as a find by Cecil B. DeMille, shines in King Vidor's current talkie.

A Cheer For Irene!

THAT was a splendid gesture on Irene Dunne's part—sending her personal maid to business college so she could elevate her to the position of private secretary!

Freddie's Proud of 'Em

YOU'VE SEEN FREDRIC MARCH'S handsome facial features adorned with varied bits of excess decoration, running the gauntlet from Hyde's gruesome molars to Cellini's trim beard. But wait until you glimpse the sideburns he's raised for his rôle opposite Norma Shearer in *The Barretts of Wimpole Street*.

Freddie took Florence and little Penelope up to La Quinta, where he coaxed the new adornments into place with the aid of a burning desert sun.

Free Shows Banned

HOLLYWOOD hostesses are miffed at RKO-Radio executives, and not without good and sufficient reason.

In signing Fred Astaire to a long-term, the studio heads inserted a clause prohibiting him from giving any dancing exhibitions outside the films—not even permitting him to display his talents gratis in the home of his friends.

Want Adele, Too

THESE SAME PRODUCTION chieftains are an optimistic crowd, operating on the theory that the world doesn't condemn those who try.

They've dispatched an agent to London to call on Lady Cavendish in an attempt to induce her to lay aside her social duties long enough to come here and dance in *The Gay Divorcée* with brother Fred, her terpsichore team-mate until she up and married a title.

And it's just possible that Adele might do it for a lark!

No Rest For Joan

TALKIE producers and radio moguls are doing their best to tear Joan Bennett away from baby Melinda. Gene Markey wants Joan to remain at home for another six months, but the call of her career grows louder and louder in his wife's ears.

Within a week Dick Bennett's youngest rejected three screen rôles and an offer for a series of broadcasts over a national hookup.

Papa Gene had a completely equipped yellow and white nursery waiting for Melinda when Mama Joan brought her home from the hospital.

New Modes For Ann

ANN HARDING dropped in unexpectedly on her secretary, Lillian Templeton, and discovered her sketching dress designs on the back of envelopes. The star was so impressed by the originality displayed by her aide that she had Lillian fashion six creations for her Summer wardrobe.

Ann was so pleased with the completed gowns that she staged an impromptu style show for RKO-Radio executives, with the result that Lillian has been given a contract to dress Ann for future screen rôles.

Anybody could Sing and Like It with Pert Kelton around and this glimpse of her in that picture tells one reason for its success

Dean Markham . . . it's a New York broker who makes all those costly long distance calls to Ethel Merman . . . Author Charlie Grayson and Irene Hervey are actually talking things over . . . Neil Miller, Dorothy Mackaill's former husband, plans to marry Mrs. Maran Smith, Chicago socialite, as soon as she obtains a divorce . . . Austin Parker, separated from Miriam Hopkins, skips about with Irene Bentley . . . Molly O'Day and Douglas Fowley are making eyes . . . it's all over between George Stone and Ruth Romaine . . . Esther Ralston seems to enjoy the companionship of Earl Oxford, the soloist . . . Harvey Priestler and Judith Arlen are romancing.

Marriages

STEPHEN AMES gave Raquel Torres a \$22,000 imported car the day before he led her to the marriage license bureau . . . Alberta Vaughn is the bride of Joe Egli, the movie executive she recently

Please turn to page sixty-seven

Sothern In Demand

ANN SOTHERN, one of the most promising of the young actresses who have flashed into prominence in the last year, has been borrowed from Columbia by Samuel Goldwyn for a featured rôle in Eddie Cantor's *The Treasure Hunt*.

As Harriet Lake, her real name, Ann was discovered by the late Paul Bern and placed under contract by Metro. However, she never appeared before the cameras while on that lot.

Came the late Flo Ziegfeld, and signed her for the Broadway production of *Smiles*, from which point she began her movie climb.

Bancroft Gets Bid

CARL LAEMMLE, JR., is convinced that George Bancroft has a fan following despite the fact his comeback vehicle, *Blood Money*, made by Twentieth Century, didn't gross up to expectations.

Herr Laemmle is negotiating with Bancroft to star in that old classic, *The Swiss Family Robinson*.

Howard Stars Himself

LESLIE HOWARD who dabbles in the production of talkies for his own amusement as well as emoting in them for the entertainment of the public, believes the camera is mightier than the pen. So when his youngsters back there in England wrote him requesting a description of his newly acquired Beverly Hills manor, he replied via the celluloid method.

Leslie enlisted the aid of camera and sound men, slipped into the rôle of master of ceremonies, and introduced the colored chauffeur and other servants, the polo ponies and household pets. He went on a room-to-room tour of the abode, explaining everything.

Leslie shipped the kiddies portable sound projection equipment along with the completed film.

Marge Dries Her Tears

THERE WERE TEARS a-plenty when Margaret Lindsay's recalcitrant appendix went on a rampage the day she was to have started work opposite Richard Barthelmess, and she was carted off to a hospital.

JULY, 1934

→
Ernestine Anderson was the only redhead among eleven girls brought to Hollywood by Earl Carroll for Murder at the Vanities—but look what she brought along with the titian locks



Joel McCrea, Radio star, isn't going to wait 'till the cows come home. He's busy raising them on his new cattle ranch

But gloom changed to joy when, opening her eyes after shaking off the anesthetic, she read a telegram from the Warner Brothers informing her she was scheduled as the feminine interest with Leslie Howard in *British Agent*.

Russ Happy Again

ITALIAN Russ Columbo turned Indian long enough to inhale a few puffs from the Laemmle pipe of peace.

Russ developed a mad when Universal insisted upon casting him in non-singing rôles, with the result that a heated verbal duel has been raging for weeks.

But now that the handsome crooner, who seems to have forgotten Carole Lombard in his infatuation for Sally Blane, has been assigned to warble in *Tonight's the Night*, all is well again.

Stan's Platonic Union

STAN LAUREL, frozen-faced half of Hal Roach's meal-ticket, has taken upon himself a bride and ended his one-man revolt against toil.

Stan deserted his screen partner, Oliver Hardy, and did a walkout on the studio when he got to thinking over the divorce settlement he had made on Lois Laurel.

When Lois realized Stan wasn't bluffing in his threat to continue in idleness, she accepted a broad cut, and Stan lost no time in leading Mrs. Ruth Rogers to

Please turn to page forty-eight



Why

BING CROSBY IS QUITTING HOLLYWOOD!

The Ace of Crooners has found a ranch where a lazy man can enjoy life, and after one more picture he'll bid the screen goodbye

by ERIC L. ERGENBRIGHT

BING CROSBY's quitting! He has scored one of the most phenomenal screen successes of recent years, his steadily increasing army of fans are clamoring for more Crosby pictures, his film earnings would excite the envy of many a Wall street baron, but . . .

"As soon as this current filmusical craze has petered out—and it's just about washed up right now—I'm through! One more picture, perhaps, and a coast-to-coast road tour—and then I'm going to settle down on a California ranch and see how much real enjoyment a lazy man can find in sensible, leisurely living!"

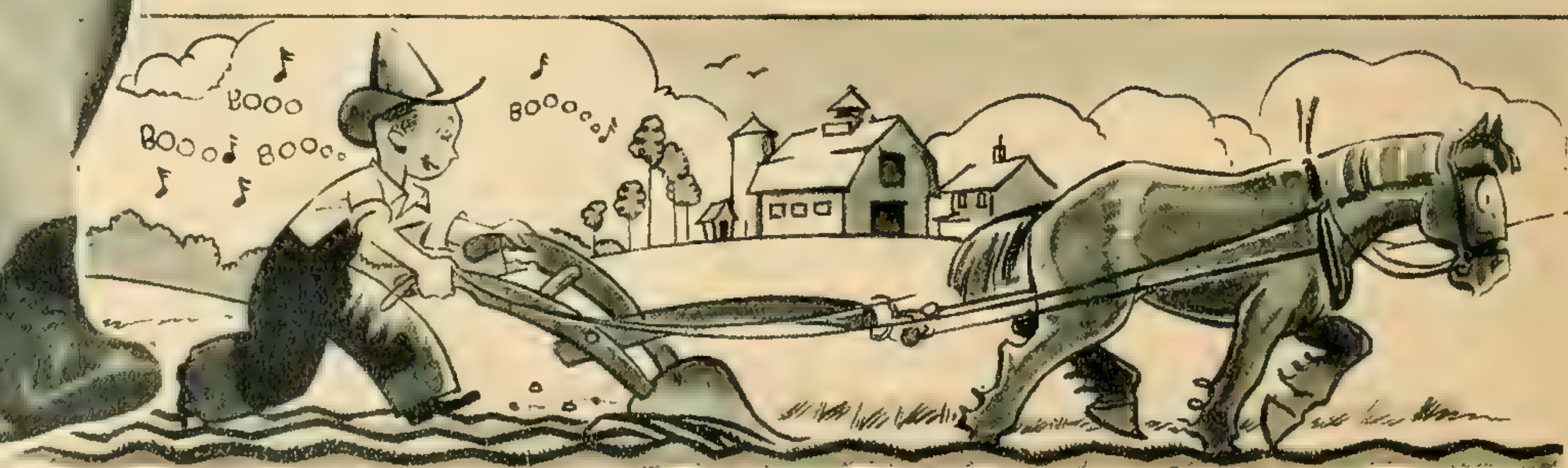
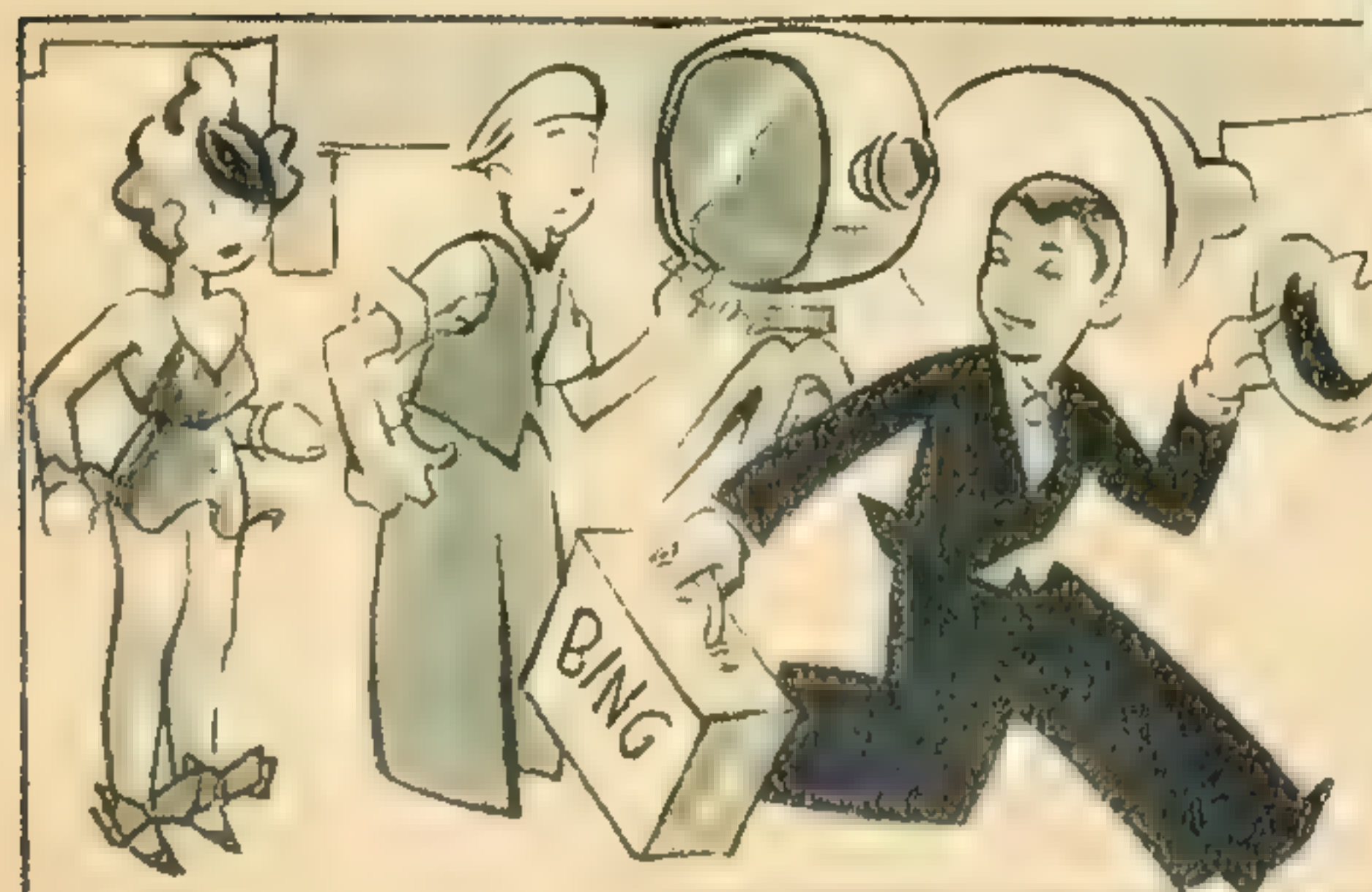
An actor's theatrical gesture? Not at all. Bing means exactly what he says. He's telling Hollywood goodbye—*adieu*, not *au revoir*. He has already selected the general locale of his future home and every land agent in southern California is scouring the territory for that forty or fifty acres which is ideally suited to his purpose. Between pictures and over week-ends, Bing is examining the offered tracts.

" . . . I've found one ranch that fills the bill to a 'T,' " he declares. "It's near San Diego . . . in the hills, yet only a stone's throw from the ocean. I hope to close the deal within the next few weeks and start building there by early fall."

● Bing has earned a very considerable amount of money and he's lived sanely and economically. Without being a millionaire, his bankroll is fat enough that, with a little careful nursing, it should outlive him.

Please turn to page seventy

"The most idiotic of all ways to waste one's life is in the pursuit of applause," says Bing. He has a yen to raise blooded horses and—of all things—to can fish!





—Wide World

June Glory, featured player, receives instructions from Josephine Dillon (the ex-Mrs. Clark Gable) in the Hollywood studio of the latter. The mirror plays an important part in the instruction of students. Clark Gable (inset) was one of Miss Dillon's first students

I Make Stars!

Josephine Dillon (the former Mrs. Clark Gable and now a famous movie coach) tells how you can become a star!

ARE YOU AMBITIOUS to become an actress—a famous movie star? Then let Josephine Dillon, the first wife of Clark Gable, tell you how to make your dreams come true. Miss Dillon, now a celebrated drama coach, is literally a maker of stars. She passes along to you the invaluable advice and expert knowledge she gives her pupils in her exclusive Hollywood school.

"Don't come to Hollywood as a mimic!" is the first rule she impresses upon the stars of tomorrow. As a mimic the embryo star is doomed to failure—if he can be himself and deliver something different he'll win success. Her former student and husband, Clark Gable, illustrates the wisdom of this rule. At the time he entered pictures the polished, refined gentleman with loads of *savoir faire* reigned supreme on the screen. Miss Dillon would not let him change. She saw the great possibilities in his own charming personality, and kept him Clark Gable. He was the first of the "he-men" on the screen. He was and is a sensation. Now he is the model and idol. His type is the vogue. Clark would have failed as a mimic.

● "These kids searching for a career in the movies are all the same," she continued. "They arrive in Hollywood with very little money, expecting to click immediately. They have a hard crust formed around them consisting of a mixture of town and family tradition, fear, unlimited conceit, and the staunch moral backing of relatives and home town admirers.

"If they are girls, the fluffy headed type, they all think that they are Janet Gaynors or Mary Pickfords. If they are the sleek type they think that they are Joan Crawfords or Norma Shearers.

"If they are boys they are either Clark Gables or Gary Coopers or Fredric Marches or Leslie Howards. They forget that they have personalities of their own.

"They have tried to copy the facial images of their idols, and argue that they should be even bigger hits because of their extreme youth. They forget, of course, that the stars are years ahead in valuable experience which means more than youth.

by
KAY MULVEY

Please turn to page fifty-six

MINNA'S



Minna Gombell's Memory Book contains autographs from fans in every walk of life, including those from fellow actors. At the right is the page bearing John Barrymore's signature and the tramp Hamlet he drew

by JOHN WINBURN

Excerpts from the memory book of Minna Gombell who reverses the tables and collects autographs from fans!

IF ALL OF Minna Gombell's fans were placed side by side, they would probably reach for her Memory Book, dash off a poetic sentiment or a drawing, and sign themselves "most faithfully yours."

In her precious Memory Book are found the autographs of bankers, editors, artists, actors, publishers, directors, authors.

On one page John Barrymore drew a cartoon of a tramp Hamlet toasting her with a huge stein of beer. His wife, Dolores Costello, wrote this: "Give your audience whole-heartedly all that you owe them; but remember that, friends as they are, they are still strangers, and while their applauding still echoes above you, find someone to love—and oh, someone to love you!" Minna did find that someone, for she married Joe Sefton of San Diego—who proved to be the most ardent fan of them all.

Maude Adams, idol of Minna's childhood, and Otis Skinner express their affection on one of the pages.

Anita Loos writes: "To Minna



*To Minna -
Myself in the picture - to all my dear friends &
John Hamlet Barrymore
-1922*

MEMORY BOOK

Gombell, with the O. K. of an expert on blondes."

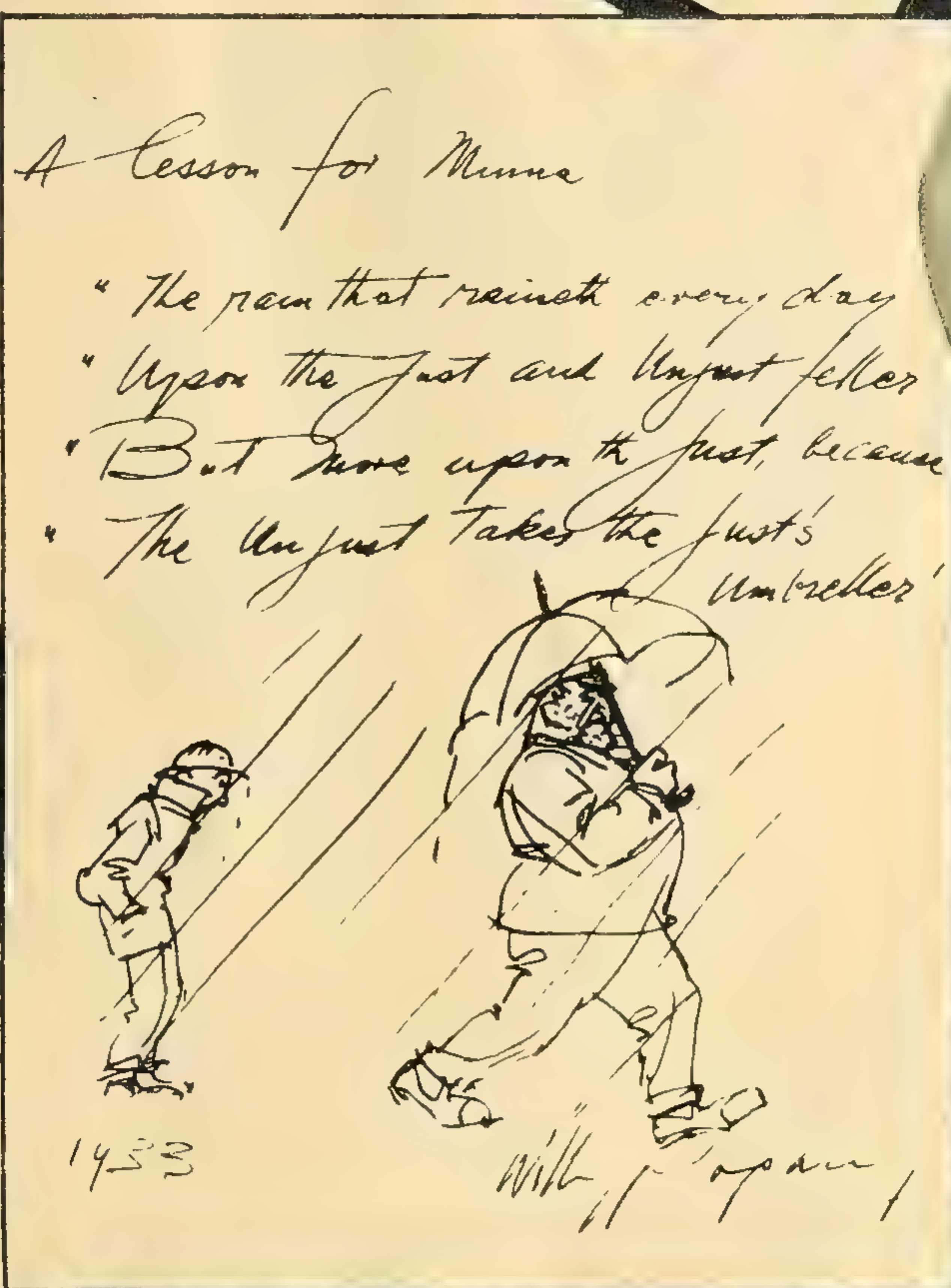
Warner Baxter, another cartoonist who was lost to the movies, drew a laughable picture of a little farmer kid running for the smokehouse.

● You'll find Dick Cromwell represented with a most alluring siren sketched in leaves, while Will Rogers writes on the next page that the drawing takes his mind off what he was going to say.

Trooping through the pages you encounter Jim Tully, Edward Everett Horton, Adolphe Menjou, Doris Kenyon, Janet Gaynor, the Gleasons, Hoot Gibson, Amelia Earhart, a whole page of autographs from sailors aboard the U. S. S. Coolidge; Stu Erwin, Willard Mack (who says "Never let the same mule kick you twice!") Sam Hardy, Clara Bow, Jeanette MacDonald, Ann Dvorak, and a host of others.

Maurice Chevalier wrote a song on one page, singing: "I won't go for clever phrases, and cute sophisticated words. I'll just answer these questions: Is Minna a fine actress? You bet! (says I!) Is Minna a nice friend? You bet! (resays I!) Is Minna an attractive woman? You bet, you bet, and so on."

And then he adds a torch song touch: "And what the hell . . . I just learn that she is married!"

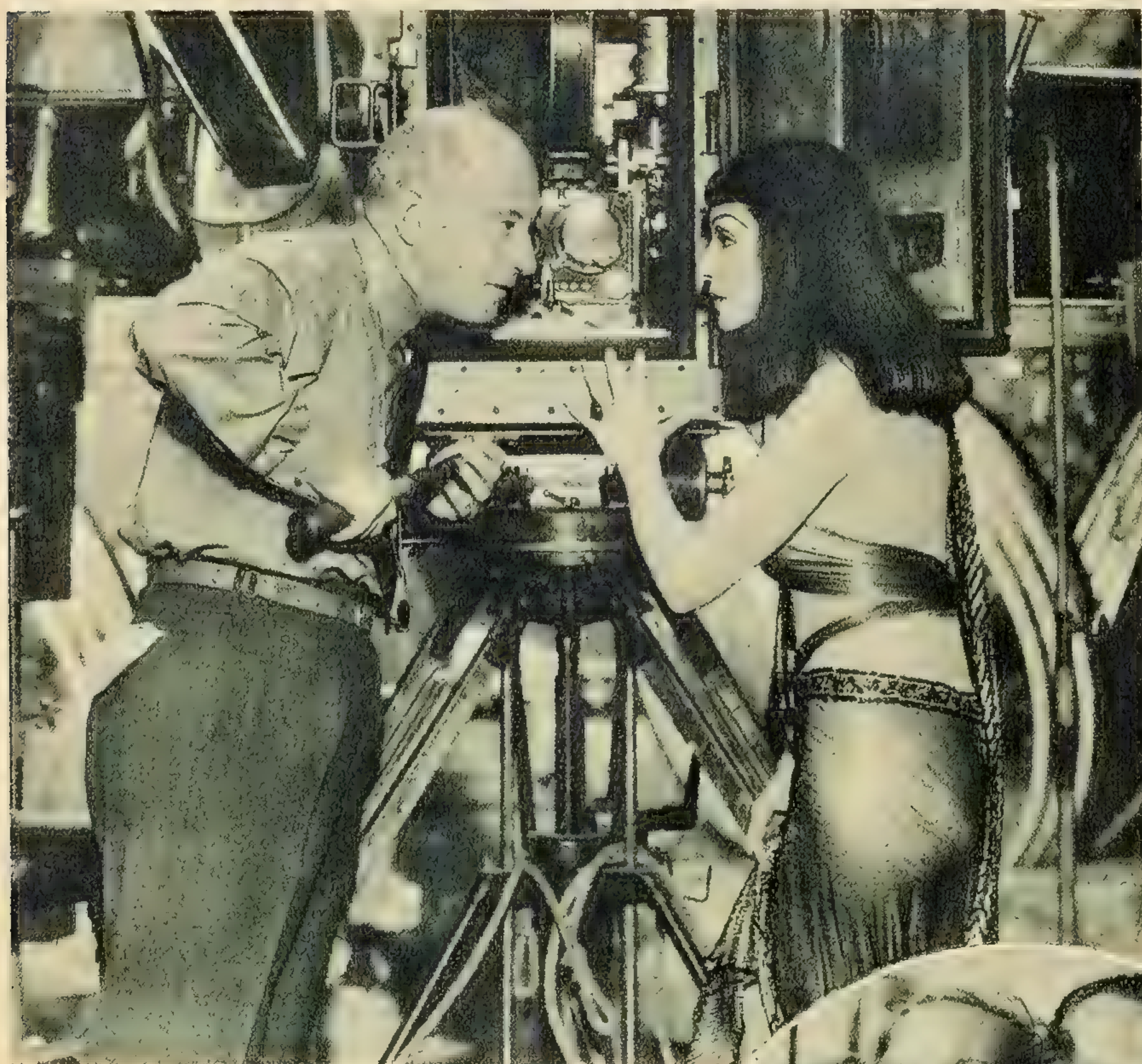


—Wide World
Willy Pogany, noted set designer, turned philosopher when he wrote in Minna's book; Tony Sarg had just finished his puppet work for Wonderbar when he drew the angel and dog (left); and Roland Young contributed one of his famous funny animals and verses (top)



SHOOTING STARS *with*

● Snapping the stars at work and at play and



—Wide World

Director Cecil B. DeMille adjusts the camera for a unique angle shot and gives instructions to Claudette Colbert on the set of *Cleopatra*, his latest film



—Wide World

Constance Talmadge and her husband, Townsend Netcher, emphatically deny they contemplate divorce



—Wide World

Shirley Temple and Dorothy Dell, former Follies songbird, become bosom pals during a lull in production of *Half Way Decent* in which they both appear



—Clarence Sinclair Bull

Muriel Evans creates a sensation as she appears in her smart new swim suit at Malibu Beach. Chic braided straps pass through slits at the deep sunback to form a looped belt

The candid camera

picturizing the month's news events



Marian Marsh is scoring a hit in England where she is filming Over the Garden Wall. Her pet is a pure white Peke puppy which she acquired at the age of ten weeks



—International News
Leo Carrillo and Jean Harlow are two of many stars who attended social functions given by producers to theatre owners during a convention in the film city



—Wide World
Joan Gardner, Elsa Lanchester, Douglas Fairbanks, Benita Hume and Merle Oberon snapped as they started work on The Private Life of Don Juan at the Elstree studios in England

—Gene Kornman
A rare snap of Harold Lloyd's youngsters. Meet Harold, Jr., Gloria and Peggy Lloyd as they pause in play on the beautiful estate of their father

Are Movie Stars Civilized?

John Cabot Lodge, social registerite-movie
star, blasts some malicious beliefs!

by SONIA LEE



—Hurrell

*John Cabot Lodge, scion of the celebrated Cabots and Lodges of Boston, speaks with authority to answer the critics of Hollywood and movie stars! He is Marlene Dietrich's leading man in *The Scarlet Empress**

HOLLYWOOD has taken more socks on the jaw about its moods, morals and manners than any other community in the world!

The broadcast on the social sins of movie stars by disgruntled writers, social leaders, plutocrats, autocrats and political also-rans becomes loud and raucous once the visitor has departed from here to there.

The most recent Hollywood detractor is Alice Leone Moats, the young and brilliant New York socialite who has written on the page of fame with her book *No Nice Girl Swears*. She was brought to Hollywood to act as technical advisor on *Coming Out Party*—an expose of the society racket. Her job is ended, but the memory of her tart indictment of the "company" conduct of the cinema élite, lingers on!

In capsule form, her rebuke to Hollywood stands something like this:

Hollywood is composed of the largest assemblage of bores in America!

Movie stars wouldn't fit into real society. They're much too provincial!

Hollywood's idea of social form is to nod to the hostess and then start drinking!

Hollywood stars would bore a cosmopolitan hostess into hysterics!

The conversational capacity of the stars is limited to one subject—themselves. And that's definitely against Hoyle—socially speaking!

Movie stars have manners—all bad. But they're appropriate in Hollywood!

To Hollywood's defense comes John

Cabot Lodge—Marlene Dietrich's leading man in *The Scarlet Empress*—scion of the Lodges and the Cabots of Boston—erstwhile lawyer, and therefore trained in picking to pieces illogical indictments.

"Hollywood stars have an artless social grace," he declares, "which would honor any circle in the United States or on the continent. After all, good behavior—social form—presumes non-interference with another's privacy. It infers a respect for others and for yourself.

"We have recently developed a new definition of 'society.' Today the artificial barriers of blood and inheritance have been replaced by the true values. Those who today belong to New York's four hundred are not necessarily the ones whose ancestors came over on the Mayflower. Such distinctions are out-moded.

"It is stupid to categorically indict a community—to mark it as a place of bad manners and bad morals—just because there are certain individuals who do not behave. There are persons in every group who make a career of misbehaviour.

"Any person of charm and quality—any man or woman of accomplishment—would find ready entrance to cosmopolitan society. Agreeable, stimulating ladies and gentlemen—without conceit and without ostentation—those who have risen through their own talents and their own efforts—would be considered an addition to the most hide-bound social group. The stars

Please turn to page seventy-one



LIFE CAN'T BLUFF HEATHER ANGEL!

by
J. M. RUDDY



It's a far cry from the peaceful solitude of an English pastoral scene to the gates of Hollywood but Heather Angel successfully bridged the gap with a series of amazing, thrilling adventures. She is now appearing in Springtime for Henry

HEREDITY AND ENVIRONMENT undoubtedly play important parts in our lives. Actresses are not exempt from these two factors. That is why there is such a challenging firmness, a steady and unswerving determination, about dainty Heather Angel—whose latest Fox picture has the intriguing title *Springtime for Henry*.

Your first glance of Heather suggests to you a Tanagra figurine or a Maxfield Parrish nymph in a symphony of warm brown tones. Her slight, almost frail body suggests an absurd femininity until you shake hands with her. Her hand-clasp is strong and sincere. Brown eyes gleaming in a smile meet yours. A pleasant English voice greets you.

If you want a thrill, drive from Lake Arrowhead to Hollywood with little Heather Angel at the wheel of a throbbing Mercedes-Benz. Dash down to the beach with her in her big Packard tourer. Go riding with her over the hills and down the dells of the canyons of Santa Monica and Beverly. There is the strength of tempered steel in that dainty form.

The life of Heather Angel has been full. There have been many changes, some sad, one really tragic, many gay and joyful. And through all the vicissitudes there is the background of a lady of quality, her dearest friend, her mother.

Dr. and Mrs. Angel lived in an ivy-clad house on Museum Road, in the university city of Oxford. Dr. Angel, a brilliant science scholar with all the quietude and re-

serve of his profession, was a professor of chemistry at the House, as Christchurch College is known to Oxonians.

His great-grandfather was an Italian, an ardent worker in Italian politics, who, after escaping from prison where he was incarcerated for some anti-Garibaldi movement, came to Scotland and became Italian tutor to Sir Walter Scott. Mrs. Angel's family were Irish and so we have our indomitable Celtic strain and a classical, literary lineage.

● Life was serene in the kindly shadows of the ancient spires of Oxford. Two daughters were born to Molly and Andrea Angel—Marion and Heather. Mrs. Angel chose that name, which makes one think of soft mists creeping over purple moors, because of its euphony. It just fits.

The Angel family loved the crispness and freshness of early spring in the woods around Oxford; the beauty of long summer days in the hills; the soft charm of the English autumn; the pleasantries of fireside teas—scrumptious toast, muffins, and crumpets which the little girls, Marion and Heather, learned to brown in expert fashion. They dreamed and planned . . .

Then WAR!

The roll of drums and the marching of men shattered the peace of family life. For the first year of the war, Dr. Angel continued his coaching and teaching. Young minds

Please turn to page fifty-eight

The fascinating story of Heather Angel who is soaring to fame in a career more exciting than a movie!

HOLLYWOOD STYLES FOR THE SUMMER GIRL



Black cire gardenias characterize Heather Angel's white satin evening gloves and bag as designed by Royer, Fox studio fashion designer



—Elmer Fryer

Patricia Ellis' favorite negligee is of dull white satin with a circular flounce of lace at the hemline and a lace capelet collar



Sally Eilers had Royer design these red and white checked gingham sandals and wrap-around gloves for informal cocktails



Suzanne Kaaren is the center of attention when she wears this costume at the beach. It is of white pique with red and blue stripes



—Elmer Fryer

The bodice of Pat Ellis' two-piece frock is finely pleated pink net with fabric covered buttons



—Elmer Fryer

Patricia Ellis suggests this stunning linen creation as the "going away" suit for the bride. The jacket is a flaring swagger type and the brimmed hat is novelty straw



—Elmer Fryer

For the bride, Patricia Ellis models this gown of white satin. The veil is held in place by rare lace



Irene Hervey suggests this snappy swim suit of royal blue jersey. After the swim she wears a blue cape with white cowl collar



—Elmer Fryer

Pat Ellis suggests this original two toned check outfit for street wear. The skirt is navy blue



Royer conceived these satin gloves and bag for Rosemary Ames



—Scotty Welbourne

Crinkle organdy in a navy and white plaid was used for Patricia Ellis' dinner frock. Pleated ruffles on the hemline and back of skirt are repeated in the bodice

The stars display their favorite, ultra-chic fashions for the most colorful season of the year

Please SCARE Us, Mr. Karloff!

But Boris Karloff, screen monster, is not at all
like Boris Karloff, private citizen!

by J. EUGENE CHRISMAN

HE WOULDN'T PRODUCE half so many chills if he used his real name of Charles Edward Pratt instead of the more sinister and compelling Boris Karloff. The Karloff comes from a Russian ancestor somewhere on the feminine side of his family. He has a distinctly Mongolian or Tartar complexion which increases his mystery and makes people wonder. He refuses to have a fly swatter in the house because he does not believe in taking life, even that of a fly. A peculiar thing for a "Monster" to admit, if you ask me.

During the fourteen years that Boris was spending in his climb from obscurity to fame, he did many things such as digging ditches, sleeping on park benches, hoisting heavy barrels of nails and driving a truck. He admits that he didn't like it but so what? He now occupies the dressing room of the late Lon Chaney on the Universal lot and he hasn't forgotten that it was Lon who gave him the first boost up the ladder.

Karloff had been driving a truck and working extra in pictures during his spare time. That day he was working at Universal. As he drove his one lung Ford out of the lot on the way to town, he was hailed by a shabby looking individual who wore a plaid cap pulled down over his eyes. The man wanted a ride to Hollywood. Boris told him to climb in and discovered that it was Lon Chaney. On the way home Boris told him that he was about to throw picture work to the winds and get a steady job at some refined work like washing dishes. Lon took him up on a high hill and showed him the kingdoms of the earth. He made him promise not to throw up the sponge. Boris didn't and look what happened.

● He did his first sinister rôle in make-up as the monster of *Frankenstein*. He followed this with *The Mummy*, *Old Dark House*, *The Ghoul*, *Fu Manchu* and others in which he hid behind some sort of weird make-up. In Please turn to page seventy-two

—Freulich
Boris Karloff
may thrill and
chill you on
the screen but
in private life
he wouldn't
harm a fly and
when little
children ask
him to scare
them he feeds
them ice cream
and cake





Don't nudge

HAVE YOU THE new "dating" technique? Do you know how to be popular?

So many first dates go all awry because *she* didn't know what to say and *he* didn't know what to do. Dates that might have led to an exciting romance and instead just faded away flatly. It seemed such a shame that any of these summer nights should be lost in an agony of embarrassment, stammering speech, for any boy or girl that I went to Kay Francis, gracious charmer that she is, and asked for help.

"What etiquette should a couple follow for an evening's engagement, Kay?"

"What a problem! Are you sure you're not paging Mrs. Emily Post?" she smiled. But Kay has that rare ability to capture any mood and give it delicate shading. She knows all the little niceties that make a date a success.

"I think," she began slowly, thoughtfully, "that both parties are usually too eager to make an impression on each other! They're over-anxious. And that, of course, spoils everything."

"The first test, really, is when they're introduced. A mutual friend says—'Mary, do you know Bill Wilkins'—the old phrase of 'May I present' being somewhat out-dated—and Bill and Mary enter the first round of what may or may not be a romance. The most popular girl I know has the unconscious trick of saying nothing after she has acknowledged the introduction. She simply smiles. Not an ordinary smile but a warm, friendly sort that has nothing coy about it. It says quite frankly—'It's fun knowing you.' That puts a man at his ease. He can talk to a girl like that—and does!"

"Aloof sophistication is never particularly appealing. Neither is a gushing attitude. High-spirited friendliness; that should be the keynote of a boy and girl's first date."

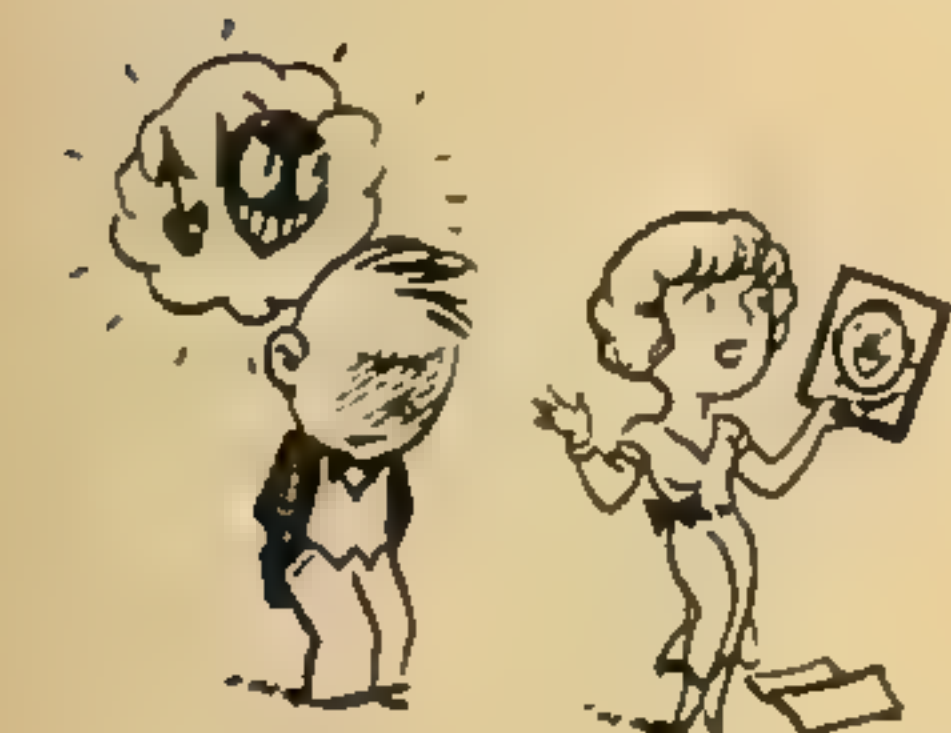
And by "high-spirited," Kay hastened to explain, she meant lots of life and vivacity without the ga-ga touch. You know, no bored-woman or man-of-the-world airs. Nor forced sprightliness that wears your partner out.

Here are the most important "Don'ts" for girls that she lists:

1. Don't expect the boy to do all the entertaining.
2. Don't hang on his arm, especially on the street or when entering a public place.
3. Don't carry on a rapid-fire chatter to hide your shyness.
4. Don't giggle!
5. Don't elaborate on the past good-times that you've had with other boys.
6. Don't try to "put on an act." Be yourself!
7. Don't lean on him when you're dancing; it's never good taste.

And here are the "Don'ts" for boys:

1. Don't make an ostentatious display of money.
2. Don't brag.
3. Don't drive recklessly fast to prove that you're a sport.



Don't "brag up" other boy-friends



Don't monopolize conversation



Don't hang on his arm

HOW TO BE POPULAR

by KAY FRANCIS

As told to FRANCES KELLUM

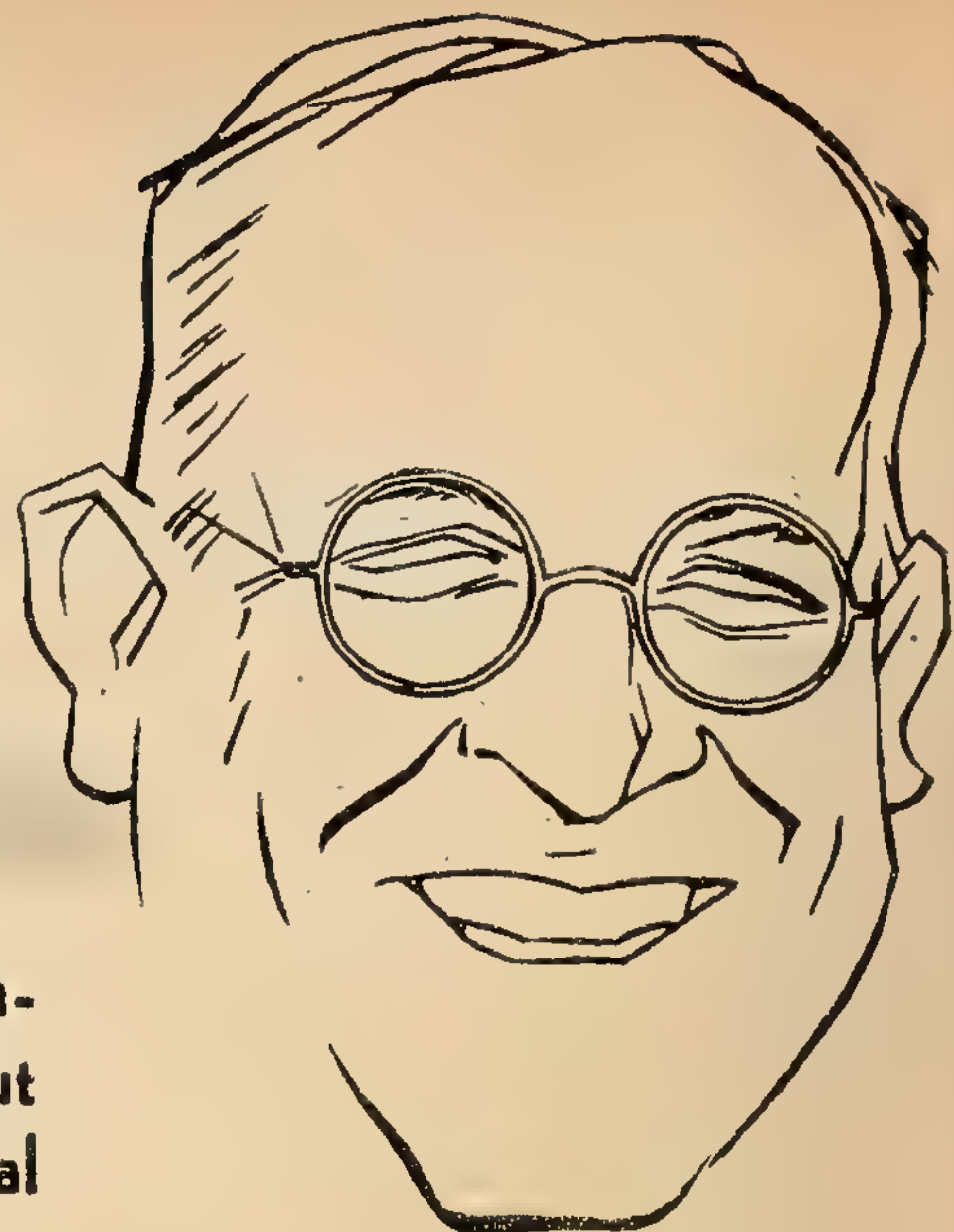
Charming Kay Francis reveals the correct etiquette that will make every date a success





Yes, you can believe your eyes! It's Harold Lloyd, now making another uproarious comedy, *Cat's paw*

HARRY CARR'S



Hollywood's outstanding commentator tells you thisa and thata about the goings on in screenland's capital

FASHIONS FOR WOMEN—and men also—include a stuffed club for taking a wallop at the movies this season.

Churches read the wicked movies out from the pulpits.

The National Council—with a stunning array of college presidents and preachers, society women and even a rabbi or two—leap upon the prostrate victim with a yell.

And even the exhibitors in convention in Hollywood call down curses upon the iniquities.

Thumbs are now down on sex pictures, gangster pictures, too much temperature in love stories.

A Headache for Mae West . . .

IT LOOKS like a difficult summer for Mae West. On the other hand the popular novels of the day—unprotested—exhibit a rising passion thermometer. Ladies' reading clubs have to blush and mumble through half the pages. Some enterprising soul got out an index to the hot scenes in *Anthony Adverse*; and the index must have been nearly as long as the novel. Also without protest one of the most famous and conservative magazines of America will not accept for publication any crime story if it does not include the very latest technical methods.

Well, the movies have been spanked many times before; and the offending producers still get salaries that make the emolument of the President of the United States look like a tip.

Katie Flopped

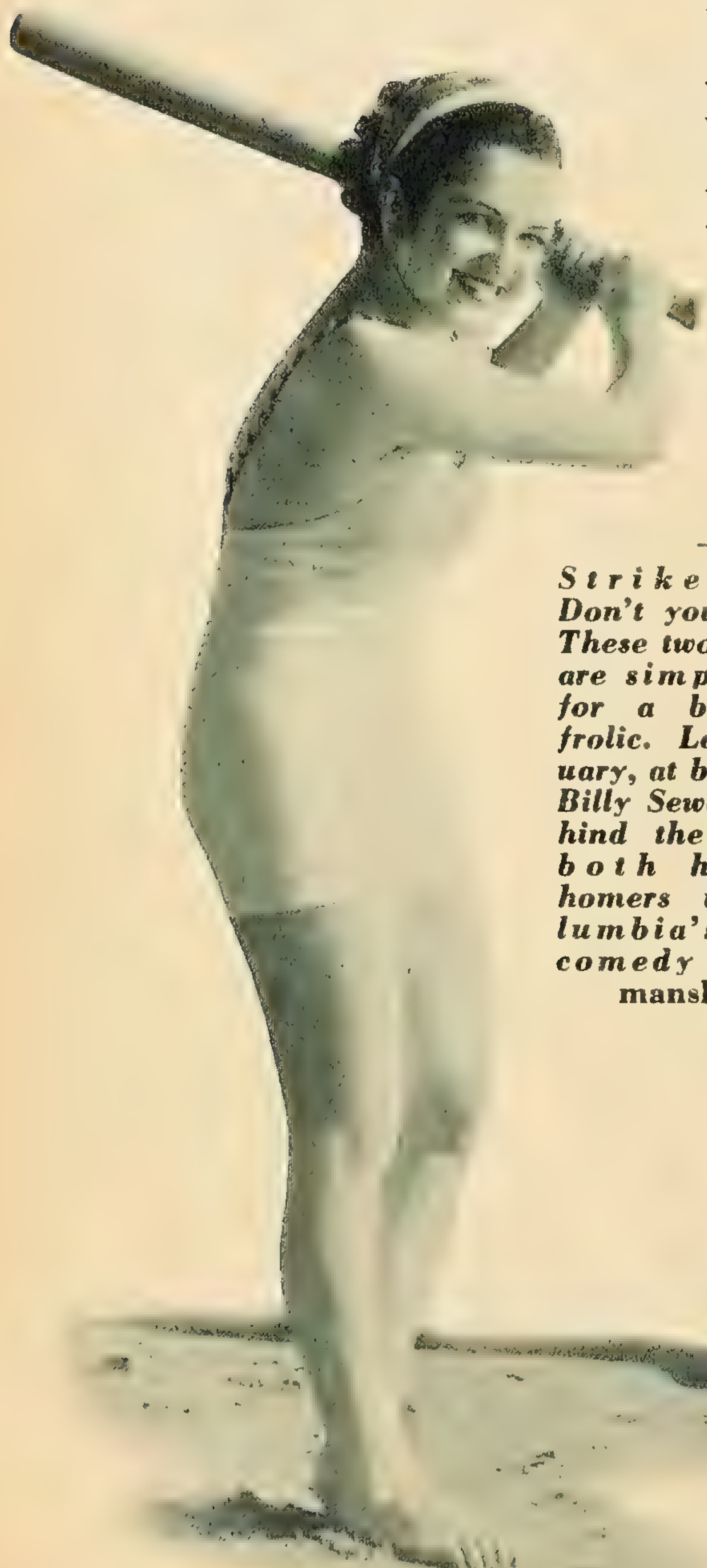
I THINK THE FAILURE of Katharine Hepburn's play, *The Lake*, cut into her soul pretty deeply.

She went back to the stage more than for any other reason to thumb her nose at Broadway. She had had a tough-luck career on the stage. She either got fired or the play flopped every time she found herself with a good part.

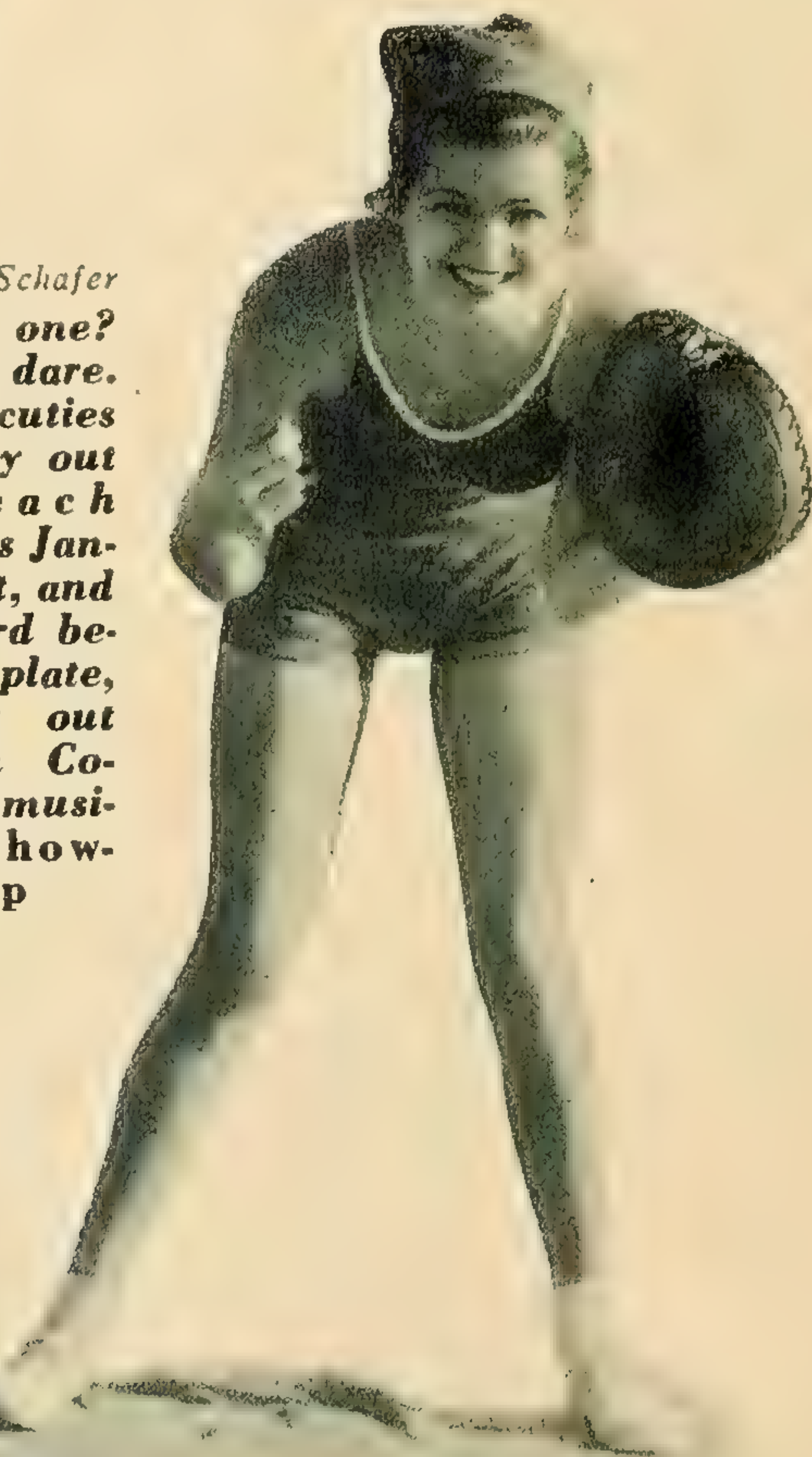
Having flared across the movie sky like a sky-rocket, she took time off to go back and show them. She didn't show them. Some of the critics not only panned the play—but even her acting. It was a very forlorn and heart-broken girl who sailed for Paris; then sailed back again on the same boat. Even her selection as the best actress of the year did not entirely console her.

Next Year's Roses

KATHARINE will have to step out to again win these laurels. And so will every other star who expects to take away the statuette from Elizabeth Bergner, the little German-Jewish girl who



—Schafer
Strike one? Don't you dare. These two cuties are simply out for a beach frolic. Lois January, at bat, and Billy Seward behind the plate, both hit out homers in Columbia's musical comedy Showmanship



SHOOTING SCRIPT

by

Harry Carr

appeared with Douglas Fairbanks, Jr., in *Catherine the Great*. For sheer artistry, I think she is the best actress I have ever seen on the screen. You can almost see her think. She has the surest but most subtle technique of any actress now before the public.

The scene where she sits at the Imperial banquet table alone with the Emperor husband who has publicly disgraced her comes very near being the top one in screen history. Shamed, resentful, frightened, you can see it dawning upon her that Peter, the Emperor, is a maniac.

House of Rothschild

THE JEWS OF HOLLYWOOD breathed a sigh of relief when George Arliss made such a tremendous hit in *House of Rothschild*.

Frankly Jewish propaganda, they were reluctant to have the picture made and brought a great deal of pressure on Joe Schenck and Darryl Zanuck not to make it. They now realize that it is not only a triumph, but has performed a great public service.

Arliss is now moving on to do *Richelieu*. Any one else would be taking a long chance. Costume pictures are dying again. Neither *Catherine the Great* or *Queen Christina*—even with Garbo—were any great shakes at the box-office.

Danger Ahead, Greta

IN THE opinion of the box-office sharpshooters of Hollywood, Garbo is slipping very dangerously—partly as a result of an unfortunate come-back; partly because other new and alluring faces have appeared.

She will still continue to be a double-starred figure on the pay roll, however, on account of the European market. All through Europe—from London to Czecho-Slovakia, she can outdraw by several hundred per cent any other star of what ever nationality.



—Roman Freulich

This isn't an embarrassing moment, judging by the smile on Marian Nixon's face, but she plays in Universal's film version of *Embarrassing Moments*.



Alice Faye doesn't look like a tattletale, but she played in *Now I'll Tell* and—oh! just think of it—now they have her slated for *She Learned About Sailors*.

Cross Examining the STARS



Where HOLLYWOOD readers ask the stars pertinent and impertinent questions



—Star
Constance Bergen
graces Maid in
Hollywood. She
and other inter-
esting film folk
will answer your
questions here.
See the coupon

LILIAN HARVEY: Is your hair naturally curly? If not, how do you keep it that way? What makes it so fluffy? What exercises do you take to keep such a perfect figure? What is your weight, height and what sports do you like? When were you born?

Yes, my hair is naturally curly. To keep it fluffy I wash it once a week, and never put oil of any sort on it. I think dancing, more than anything, keeps my figure as it is. My weight is ninety-five pounds, and I am five feet, one inch tall. I adore all sports—particularly golf, tennis, swimming, riding, ice skating and running! I was born on January 19.

BING CROSBY: How may I get a photo of you? Who are your best friends in the motion picture colony? Are you ever going to have any more children? What is your favorite sport?

You may secure my picture by writing to me at Paramount studio, Hollywood. My best friends in the industry are Mr. and Mrs. Dick Arlen, Mr. and Mrs. Gary Cooper and Dick Mook, the writer. We are expecting another addition to our family this summer, and are very happy about it. Golf is my favorite sport, with baseball running second.

BUSTER CRABBE: How old are you? Where did you learn to swim? Where did you go to school? What are your measurements?

I am twenty-three years old. I was born in Oakland, California, but when I was two years of age my folks moved to

Honolulu. The natives on the beach taught me to swim, dive and ride surf boards. I went to grade and high school on the Islands, and also the University of Hawaii for a year and a half. Then I came to California and graduated from the University of Southern California in 1932. My measurements are: height, six feet, one inch; weight, 188 pounds; chest, forty-five inches; waist, thirty-two inches; neck, seventeen inches; biceps, sixteen inches; thigh, twenty-three inches and calf sixteen inches.

JANET GAYNOR: How old were you when you first entered pictures? Did you have an introduction to a "big shot"? Are you married?

I was eighteen years old—that was in 1925. No, I did not know a big shot, and I am just as glad. I took my chance in the line outside of the casting office doors. I was married to Lydell Peck, but we were divorced last year.

CHARLES FARRELL: Do you love Janet Gaynor? What does your wife think about you being her screen lover? Isn't she jealous? I know I would be!

I think Janet Gaynor is one of the finest girls I have ever known, and have all of the respect in the world for her. I love my wife. My wife shares my feelings about Miss Gaynor, and understands them, so naturally is not jealous.

DICK CROMWELL: Please give your description of your ideal girl. Do you plan to marry? Do you plan always to be an actor—or is your ambition to be an artist?

She must be a swell sport, with a divine sense of humor. She must be willing to take the "ups" without losing her head, and the "downs" without complaining. She must be interesting to look at, not pretty, and intelligent to talk to. She must be a pal—and not sweet. I hate girls who like everything—I want someone who hates and admits it. I will marry after I reach the height of my career, not before. I always want to be an actor, with painting and sculpting as a strong hobby.

Write Your Questions on Coupon

I should like to ask.....
the following question.....

My name

Address

Mail this coupon to *The Question Editor*, HOLLYWOOD, 305 Baine Studio Bldg.,
Hollywood Calif. It will be impossible to grant personal replies.
Questions will be answered only on this page.

THROUGHOUT TWO ENTIRE days and for five hours of the third, Fredric March had been a voluntary prisoner in the study of his Beverly Hills abode, scanning and re-scanning the photographs of fifteen University of Wisconsin co-eds. Finally, he summoned his wife, Florence Eldridge, and his secretary, George Westmore.

"Well, that job is finished!" announced the star, a smile of satisfaction illuminating his countenance as he handed Florence the likenesses of the four he had selected as his alma mater's loveliest maidens. "What do you think of them?"

Florence scrutinized the portraits, and passed them on to Westmore.

"I'd like to look at those you've discarded before expressing an opinion, darling," she replied.

March pointed to the stack on his desk.

Florence gave careful scrutiny to each of the eleven, then withdrew the picture of a brunette sophomore and held it aloft for her husband to see.

"Freddie," she said "you're passing up the best bet in the whole lot in not including this one!"

"Why, she's gorgeous!" exclaimed the secretary.

"Examine her lips more carefully, and you'll discover why I eliminated her," declared March. "She has splendid features—with that single exception."

"But, Freddie," protested Florence, "there's every possibility that what you consider an imperfection is merely a queer quirk of the camera!"

"Lips probably twitched as the photographer pressed the button," interposed Westmore resuming his perusal of the vanquished.

"Yes," shot back Freddie with a frown, "there's always that possibility, yet I cannot take the chance. This contest is a vital thing in the lives of these young women. They're pinning their faith in my decision, and I musn't let them down."

Westmore's whoop drowned out the rest of his words.

"Wow, Boss!" he shouted. "How did you happen to overlook this blonde dream!"

Again the Sage of Beverly was ready with an answer.

"George, my boy, when you have attained my advanced age, you'll realize that tidiness is one of the major requisites to charm. Just glance at that candidate's unkempt tresses!"

Then, by way of further warning to his aide, Solomon the Second went on:

Please turn to page fifty-two

HOLLYWOOD'S BRAVEST STAR

He is Fredric March, fearless judge of
countless beauty contests!

by

E. R. MOAK



Fredric March selected Lillian Adelaide Walberg (above) as the most beautiful girl at Colorado College (Colorado) and Dorothy Shearer (right) as one of the six most beautiful girls at Dickinson College, Carlisle, Pa.



HAIL *Shirley Temple* THE NEW QUEEN

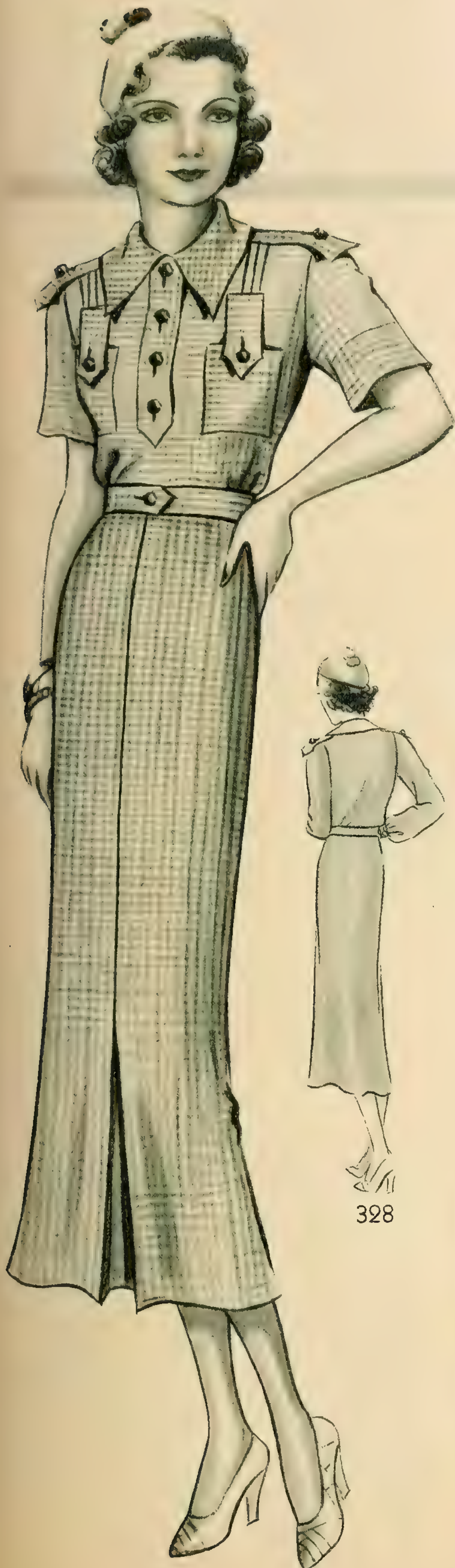
A fanfare of trumpets for Her Royal Shyness, the little girl with dancing feet and a captivating smile



Shirley Temple is only four years old, and a real youngster, as these pictures show, but she captured all hearts in Stand Up and Cheer and now she scores another triumph in Half-way Decent. You're going to see her often from now on—the new Queen of Hearts

A NEW SPORT DRESS FOR YOU

FROM HOLLYWOOD'S PATTERN SERVICE



328

Acquire fresh summer chic with
Peggy Shannon's sport frock

SUMMER—WITH ITS round of activities where sport togs are in such demand—and Peggy Shannon's sport frock to make you the envy of all your friends!

Peggy used red and white checked gingham for her chic sports dress. Distinctive touches are the tab fastenings of the breast pockets, the waist line, and the highlighting by red glass buttons. You may use any material and color scheme to suit your taste—and you'll find the dress economical and easy to make. The dress is designed for sizes 14, 16 and 18 years and the pattern price (Style No. 328) is 15c in stamps or coin. The New Summer Fashion Magazine is 15c a copy but only 10c if ordered with the pattern.

Address your orders to HOLLYWOOD Magazine, Pattern Dept., 527 South Seventh Street, Minneapolis Minn.



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Patterns 15c each. Fashion Book 15c. When Fashion Book is ordered with one or more patterns price is 10c.

With the News Sleuth

Continued from page twenty-nine

May Rewed Ralph

REPORTS persist that Ruth Chatterton will remarry her former husband, Ralph Forbes, as soon as she severs the ties that made her Mrs. Brent.

Ruth, who fled to New York when Brent deserted their Beverly Hills abode, is back in town, ready to go to work. She has agreed to star in RKO-Radio's version of *By Your Leave* as her first vehicle.

the altar at Caliente. Because Lois' California decree doesn't become final until next January, Stan says he and his Mexican-law wife will not assume marital relationship until then.

A Courageous Mother

BLONDE Beatrice Kirkwood, who succeeded Lila Lee as the wife of James Kirkwood only to find herself deserted on the eve of the birth of her daughter, Joan, asks only an opportunity to continue her histrionic career that began when the late Flo Ziegfeld selected her as a *Follies'* dancer.

Beatrice met Kirkwood when she played a bit in a picture in which he had a featured rôle. A whirlwind courtship led to their marriage.

When she appeared before Judge Emmett Wilson the other day to push her suit for divorce, she charged abandonment, but asked neither alimony for herself nor support for her child.

"I'll take care of Joan if I can get another chance in pictures," she testified.

Director Busby Berkeley heard her plea, and cast her in *Dames*.

Lila's New Romance

THE TRAGIC JINX that has traveled so close to the heels of beautiful Lila Lee in recent years seems to have deserted her, temporarily at least, for she is finding a real thrill in her recently-budded romance with the wealthy Jack Peine of Chicago, brother of Virginia Peine Lehmann, George Raft's fiancée.

Incidentally, Lila's screen career is going forward at rapid strides now that she has won her battle for restored health.

Gloria's Narrow Escape

GLORIA STUART'S big police dog gave his life to save his mistress and now reposes in a hero's grave.

Awakening from a nap on the lawn of her Whitley Heights home, Gloria espied a rattlesnake, already set in its coil. The scream to which she gave vent would have cracked a microphone, but it brought the canine running to her rescue.

The dog gave battle to the rattler and killed it, but not until the reptile had sunk its poisonous fangs into his furry hide.

Buys a Hideaway

GLORIA STUART has purchased a home high on the cliffs overlooking Morro Bay, near San Luis Obispo. There she plans to spend her rest periods piloting her newly acquired speed boat.

Miriam Goes Arty

MIRIAM HOPKINS is back in Hollywood, but only as a visitor in our midst. The star has purchased the costly residence of the late Elizabeth Marbury in New York's fashionable Sut-



—Fryer
Piquant Diane Bourget, a vision in lace. Diane is a charming new Warner starlet whose beauty will enhance Dames, the Ruby Keeler-Dick Powell film musical

ton Place and plans to make it her permanent address.

She will dispose of her Talkietown home, and occupy an apartment during her West Coast sojourns for celluloid tasks.

Revenge is Sweet!

LYLE TALBOT has left countless shattered hearts along the roadside as he traveled from romance to romance, but it took Rudy Vallée's girl friend, Alice Faye, to stand Lyle on his ear.

For the first time in his life, the handsome young actor has felt the pangs of jealousy.

Just when he reached the point where he had eyes for none but the blonde Alice, she ups and begins accepting the attentions of Danny Danker, he-mannish soap impresario.

When dark looks failed to instill fear in Danny, squiring Alice at the Little Club party, Lyle stepped up and invited his rival outside.

Spoke Out of Turn

HOLLYWOOD found a real laugh in the rich Colonel Arthur F. Foran's threat to disinherit his son, John Nicholas, should the latter become engaged to Alice Faye.

While Papa Foran was spouting to New York newspapermen, his scion, in Hollywood in search of a movie career, was admitting he knew Alice slightly, thought her a fine girl, but as for marriage, well—

When Love Flits

WHILE DEATH HAS left a vacant chair in the Gloria Swanson Ex-Husbands' Club, surviving members are discussing the impending initiation of young Michael Farmer, Continental playboy and most recent mate of the once-rich star.

The Swanson-Farmer marriage has definitely come to an end; Mike sailed for Europe—alone—just before Christmas and Gloria is seeking a divorce.

They're Riding High

THERE are two male stars who at the moment are in a position to write their own tickets. They are George Arliss, because of his classic portrayal in *The House of Rothschild*, and Wallace Beery, whose *Villa* characterization in *Viva Villa* is being hailed as the greatest achievement of his celluloid career.

Anna a Stepmother

IT HAS JUST come to light in Hollywood that Anna Sten, Sam Goldwyn's \$1,000,000 discovery, answers to the title of Mamma—the devoted step-parent of hubby Eugene Frenke's 14-year-old daughter by a previous marriage.

Preparedness, Plus!

GLENDA FARRELL has purchased a home in Laurel Canyon as a gift to her father and her young son, Tommy. After paying over her check, she dispatched the decorators with orders to furnish the place in the latest masculine mode.

Glenda will continue to occupy her Hollywood apartment.

"But I had an ulterior motive in buying Dad a place," Glenda told me. "You see I never had a home, but next time I get married, I'll be in a position to make good that ancient threat, 'Well, if you don't like it, I'll go back to Papa!'"



*Illustrating
the
Perfolastic Girdle
and the
DETACHABLE
Brassiere*



*"Double
Quick"*

REDUCTION
DURING THE SUMMER

with the

PERFOLASTIC
GIRDLE

Is it...

"BACK ROLL"
"EXTRA TIRE"

"BULKY HIPS"
"HEAVY THIGHS"

...or all four?

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- The massage-like action of this famous Perfolastic Reducing Girdle takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.
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Hints from the stars on how to bring Hollywood chic to summer coiffures



—Scotty Welbourne
Bette Davis declares the detachable braid is the greatest invention since the lipstick

SUMMER . . . NEW GOWNS . . . a brand new hair mode! What's going to happen to *your* hair this summer? Make it something exciting. Something different. You're going on a vacation. Let your hair go on one too! Change it. Hollywood says: You can glide swiftly from one personality to another with a change of hairdress. The stars are doing it at least three times a day!

Difficult? Not at all. Not when you know the new tricks. Every smart woman knows the idea of wearing hair the same way for every occasion, year in and year out, is deader than yesterday's headline. *Variety*. That's the keynote.

Braids and cluster curls are the two most important features of the latest coiffures.

They add. They give you that irresistible quality called "chic." Bette Davis claims that the braid, detachable and with every hair always in place, is "the greatest invention since the lipstick!"

We made one for her, a shining golden one to match her own hair exactly. "It saves an unbelievable amount of time and bother," she informed us. Yes, and the best part of it is that every girl can get one at any good hairdressing shop. A braid is not expensive. It ought to be from sixteen to eighteen inches long and it'll more than pay for itself in the long run. The point is—you want to be up to the minute with the least trouble. This is the answer.

Bette wears her's across the top of the head and it remains in place with an elastic arrangement which you hide under your hair in back. Then your problem of a formal headdress



—Scotty Welbourne
Bette's braid is worn across the top of the head and is held in place by invisible elastic

is solved in a second. Simple—and charming.

Or you can use the braid at an angle—especially if you have a very round face. In that case, part your hair on the left side and start the braid above the right ear and bring it over diagonally to the other side. Where the hair is fullest, attach the braid to it with a clip and wear a similar clip on the opposite shoulder. This not only makes your face seem more slender but gives a girl a definitely vogue-ish air.

● Another way is to wear the braid as a neat finish to the back of the hair under your new tilted hat during the day. Or you can coil it on one side of the head and, if you're piquantly young, balance it with curls on the other side.

Kay Francis, like Bette, wears hers straight across. So does Irene Dunne, and Claudette Colbert has been seen

NEW HAIR

DIRECT FROM

by PERC and ERN WESTMORE
Max Factor Studio Makeup Experts



How Norma Shearer's coiffures were designed for Riptide. The curls (shown in the two pictures at the right) are detachable and were applied over loosely waved hair (left)

with her braid across the back of her head like a coronet.

The main thing to remember is, the newest hair-dos are essentially feminine. Short bobs and conventional set headdresses and bangs are entirely out of date. Hair should be full shoulder length to enable the really smart woman to do it up in several swanky fashions. She starts out in the morning for work or a shopping trip with her hair tailored slightly high about the face and with a gradual dip in back. The ends may be curled tight

and close to the face to give that fresh, crisp look.

For afternoon or dinner she combs out the wave more loosely and fluffs the ends—particularly if she's wearing a chiffon dress or anything else as flatteringly feminine. But for evening she abandons the simple coiffure and goes in for elaborate touches if she wants to be in the mode.

STYLES

HOLLYWOOD

● And here is where the additional hair pieces become almost a necessity. Little clusters of puffs and curls have always been considerably intriguing! In the *Riptide* headdress, for example. In doing that for Norma Shearer, we wanted something that stood out as ultra modern. So it was a matter of parting the hair on the side, the usual part is five inches long, giving it a loose diagonal wave and dressing it very high on one side, as well as very full, with tight puffs.

The forehead, of course, is still kept clear. But here's another little device the stars are using. They are cutting their hair an inch back from the hairline in front so they can swirl it without disturbing the back. This gives

Please turn to page sixty-six



—Scotty Welbourne

A side view of Bette Davis' detachable braid. Braids and cluster curls are the two most important features of the new coiffures

SKINNY?

HEY SKINNY

PUT ON 5 to 15 POUNDS

Quick — NEW EASY WAY

Astonishing gains with new double tonic. Richest imported brewers' ale yeast now concentrated 7 times and iron added. Gives 5 to 15 lbs. in a few weeks

NOW there's no need to have people calling you "skinny", and losing all your chances of making and keeping friends. Here's a new, easy treatment that is giving thousands healthy flesh, attractive curves—in just a few weeks.

As you know, doctors for years have prescribed yeast to build up health for rundown people. But now with this new discovery you can get far greater tonic results than with ordinary yeast—regain health, and in addition put on pounds of solid, good-looking flesh—and in a far shorter time.

Not only are thousands quickly gaining beauty-bringing pounds, but also clear, radiant skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from special *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful!

But that is not all! This marvelous, health-building yeast is then *ironized* with 3 special kinds of strengthening iron.

Day after day, as you take Ironized Yeast, watch flat chest develop, skinny limbs round out attractively, skin clear to beauty—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the

results of the very first package, your money instantly refunded.

Special FREE offer!

To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body", by an authority. Remember, results are guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Dept. 287, Atlanta, Ga.

YOU'D NEVER THINK THEY ONCE CALLED ME SKINNY



Posed by professional models

Max Factor's Make-Up Used Exclusively



As told to Florence Vondelle by
MYRNA LOY

HOLLYWOOD'S charm discovery is a new kind of make-up, created originally by Max Factor, make-up genius of film-land. It is color harmony make-up . . . face powder, rouge and lipstick harmonized to blend with individual complexion colorings. Magic? Yes! . . . as you must realize, for every picture released from Hollywood reveals the perfection of Max Factor's make-up.

Powder Rouge Lipstick

● For perfect color harmony with my complexion colorings . . . fair skin, grey eyes, light-brown hair . . . I choose Max Factor's Rachele Powder. . . . Just right in texture and weight, it creates a satin-smooth make-up you can depend upon for hours.

● Rouges should be like a glow of natural color and should harmonize with your colorings and powder. . . . Max Factor's Blonden Rouge is my correct shade. When applied it feels as soft and lovely as finest skin-texture; and clings beautifully too.

● We give lip make-up a severe test in Hollywood. It must last for hours; it must be permanent and uniform in color; it must keep lips always smooth, lovely; it must be moisture-proof. So, Max Factor's Super-Indelible Vermilion Lipstick completes my color harmony make-up.

And now you may know what a difference there really can be in make-up. The luxury of color harmony make-up, created originally for the screen stars by Hollywood's make-up genius, is now available to you, Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. Featured at all leading stores.

NOW FREE . . . YOUR COLOR HARMONY MAKE-UP CHART

FILL in and mail coupon to Max Factor, Hollywood, for Complexion Analysis and Color Harmony Make-Up Chart; also a 48-pg. Illustrated Instruction Book, "The New Art of Society Make-Up."

COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE <input type="checkbox"/>
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE <input type="checkbox"/>
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE <input type="checkbox"/>
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	Light <input type="checkbox"/>	REDHEAD <input type="checkbox"/>
Olive <input type="checkbox"/>	Dark <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
SKIN <input type="checkbox"/>	ACE <input type="checkbox"/>	If Hair is Gray, check type above or at here.
Only <input type="checkbox"/> Normal <input type="checkbox"/>		

* NOTE: For Purse-Size Box of Powder and Lipstick Color Sampler, in four shades, enclose 10 cents for the extra postage and handling.

5-7-78

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Max Factor * *Hollywood*
SOCIETY MAKE-UP
Face Powder, Rouge, Lipstick in Color Harmony



Hold onto your seats and watch out for the gentleman on the left. He's Carl Brisson, former middle-weight boxing champion of Europe, matching muscle with Henry Wilcoxon, who was brought from England to play an important rôle in Cleopatra. Brisson, Garbo's first sweetheart, also came from England and starred in Murder at the Vanities

Hollywood's Bravest Star

Continued from page forty-five

"Some day, young man, you'll awaken to the full truth of that ancient utterance, 'Beauty is more than skin deep.'"

And Westmore might have considered himself properly squelched had not Florence snickered as she fled from the room!

IT WAS THIS SAME Florence Eldridge who ripped the shroud off my friend, Freddie, and left him exposed as a dual-charactered human, a real-life Jekyll and Hyde—a fellow hailed by his colleagues as the talkie colony's most domesticated male and the perfect husband, yet known to the all-American college girl as the world's champion judge of feminine pulchritude.

During the Spring of 1933, March was called upon by the student bodies of twenty-two universities and colleges scattered over all sections of the United States and Canada to select their campus queens. This year he may exceed that number.

Northwestern, Ohio State, Alabama, Indiana, Illinois, Arkansas, New Mexico, Iowa, Kentucky and Cornell Universities, William and Mary, Colorado, Dickinson, Birmingham-Southern, Western Maryland and Missouri State Teachers Colleges are only a few of the halls of learning where the March stamp of approval is battled for by the fair.

There's irony a-plenty in the elevation of Freddie to the chief justiceship of the collegiate court of comeliness, for I still have vivid recollection of him as a thirteen-year-old in the Racine, Wisconsin, high school when he'd walk blocks out of the beaten path to escape conversation with members of the opposite sex. I remember him, too, a few years later as the most girl-shy freshman ever to tread the greensward at old Wisconsin.

Time and surroundings have failed to change Freddie March.

Despite all the fame he has won for himself as a celluloid love-maker, lead him off the sound stage and you'll find he's at heart the same bashful boy I knew more than a quarter of a century ago.

To March these college beauty competitions are like most other things in life—matters to be treated seriously. That is why he devotes so much of his leisure between screen productions to poring over portraits.

"HIGH SCHOOL and college days make up the most important period in the life of a boy or girl," Freddie explained to me. "Events in which they participate in that era affect the course of their future to a great extent. "Capturing the Academy of Motion Picture Arts and Sciences' gold statuette for the outstanding performance two years ago was far less vital to me than winning an oratorical contest back there at the University of Wisconsin. That, I believe, is true of every person fortunate enough to have gone through high school and college. Later accomplishments are far less indelibly imprinted in one's memory.

"That's why I refuse to take these college beauty contests—or any other college activities, for that matter—in a frivolous vein. If these students think enough of my judgment to name me to the referee's post, I would be nothing more than a cad if I went at it in a haphazard way.

"Fate played some peculiar pranks with our family fortunes just about the time I was set to matriculate at Wisconsin, with the result that I had to work to pay my way through the university. That, perhaps, makes me all the more appreciative

HOLLYWOOD

of my campus years and the pleasurable events in which I participated."

Freddie has a code all his own in selecting beauty queens.

"A homely girl can be made attractive by proper grooming, poise and development of personality," he will tell you.

A contestant may have an exceptionally radiant countenance or ultra-perfect features from the photographer's point of view, but she wouldn't get to first base with Freddie whose all-seeing eyes absorb neatness, attire and orbs that flash intelligence as the outstanding points the beau of today seeks in she who would be the idol of his heart.

Hair coloring makes no difference to old Judge March.

In the case of the four Wisconsinites chosen by him, brunettes outnumbered their flaxen-locked sisters three to one.

Dorothy Kretzer, a Delta Gamma and member of the Freshman class, Barbara Bradford, an Alpha Phi and a junior, Agnes Ricks, a Kappa Alpha Theta and census chairman of the Wisconsin Student Government Association, are dark of hair and eyes, while Louise Langemo, also an Alpha Phi and active in the Wisconsin Players, is very fair of complexion and tresses.

In naming Priscilla McConnell, Philadelphia, Dorothy Shearer, Elizabeth Flower, Eleanor Waugh, Barbara Harris and Kathleen Rickenbaugh, all of Carlisle, as the six most beautiful at Dickinson College, Carlisle, Pennsylvania, March divided the spoils evenly between blondes and brunettes.

MEANWHILE, THERE ARE a lot of potential divorcees hereabouts who envy Florence Eldridge March.

Imagine how easy it would be for her to go into the court of domestic relations and testify, as she could honestly do:

"Your honor, the man I married devotes most of his leisure to gazing at pile after pile of photographs of beautiful college girls, while I am left to languish alone in a corner of our home. Why, Judge, I can't even tear him away from these pictures long enough to eat his meals!"

There would be no out for the jurist other than to grant her a decree.

Do You Know—

1. What famous comedian played the piano for Eddie Cantor when he was a singing waiter?
2. A near fatal illness in childhood greatly affected the life and career of what prominent star?
3. What star do college students all over the country consider an infallible beauty judge?
4. Who is the voice coach, formerly the wife of a popular star, known as "the maker of stars?"
5. Who is responsible for the greatest freedom stars ever have known?
6. What famous foreign star, known as a recluse, actually is a gay party-girl?

(Answers on page 61)

... HOW JANE WON HER HUSBAND A JOB



WHY HEXIN DESERVES THE CREDIT

JANE'S nerves were strained to the breaking point. She was tired—she had a frightful headache.

How could she face this important situation? She was so anxious to make a good impression. Luckily, she took Bill's advice—2 HEXIN tablets with water.

All Jane really needed was rest but that was out of the question.

HEXIN made her relax even while she was getting dinner. That's how HEXIN works. It contains no habit-

forming drugs—leaves no druggie after-effects—is SAFE.

After taking HEXIN, Jane began to feel more and more relaxed. Then it seemed as though her headache were being drawn away and sure enough it had vanished a few minutes later.

Jane was radiant and charming that evening. Bill got the job and they are leaving for New York next week.

Bill says Jane got the job for him but she gives HEXIN the credit.

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That's why more than 50,000 physicians recommend Pluto Water. For Pluto is not a drug or medicine-laxative but a saline mineral water. The same amount each time—no need to increase it—always performs, does not gripe, gives positive results in less than one hour. It cannot give you the laxative habit!

Pluto Water is gentle—but speedy. It promptly opens the pylorus valve—permitting the flush to enter the intestines without anxious hours of waiting.

The proper dilution—one-fifth glass Pluto in four-fifths glass hot water—is practically tasteless. Take it whenever sluggish—gets results within an hour—and end that laxative habit! In two sizes: Splits (8 ounces)—large bottles (3 times the quantity). At all druggists.



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PYLORUS
... VALVE ...
That's Why
You
get QUICK
ACTION

PLUTO WATER
America's Laxative Mineral Water



The gang's all here again. Hal Roach's *Our Gang-sters* line up for inspection or roll-call or perhaps for an issue of peppermint ice cream. Left to right are Marve Trin, Stymie Beard, Wally Albright, Jerry Tucker, Jacquelyn Taylor, Tommy Bond, Donald Proffitt, Scott Becker, Spanky McFarland and Pete, the Pup

Sullavan, the Untamed!

Continued from page twenty-two

You'll look for her in vain in the Indian Room where the stars dine at Universal. She's out at the lunch counter, perched on a stool between a couple of electricians—and how they love her for it!

But let Hollywood intrude, and she is gone like a frightened deer.

"WHAT IS THIS unreasoning phobia of yours about Hollywood?" she was asked, in an effort to give readers of HOLLYWOOD Magazine the answer to this attitude of hers.

She hitched at the leg of the old slacks she invariably wears, and abstractedly rubbed her ankles.

"Oh, it's the infernal acting of the people here," she said, frowning. "Everybody, it seems, is putting on an act; an interminable, insufferable act. It they would only be themselves! They scare me with it, and when it gets too bad, I just have to pack up and run from it."

It is unfortunate that Margaret Sullavan obtained this impression of Hollywood and was so frightened by it that she can't face another venturing forth into the public scene. That was her impression, and she can't get over it.

This phobia is not an inferiority complex, not by any stretch of the imagination. She is poised, sure of herself, and has the self-confidence that goes with true ability.

Hollywood, on the other hand, cannot assume all the fault for making a hermit out of a girl it would like to take to its friendly bosom. The fault lies in bringing one extreme into contact with another; Hollywood is a show place, parading glitter and glamour—Margaret Sullavan is a southern girl to whom display and pomp is abhorrent.

An incident following the preview of *Only Yesterday* widened the breach, yet you will see that neither Hollywood nor Sullavan can be blamed when every-

thing is taken into consideration.

Eddie Lowe was master of ceremonies at the preview, and the late Lilyan Tashman had accompanied her husband. She saw the picture, and recognized in Margaret Sullavan a great actress. Tremendously moved by Sullavan's performance, she spoke to everyone about it.

It is not strange, then, that when Margaret Sullavan appeared at the Colony Club, while she was still trying to overcome her growing fear of Hollywood, that Lilyan should wish to make known her feelings. She sought out the new star on the dance floor.

"My dear, you were marvelous in that picture!" she exclaimed. "We're proud of you—really!"

"Thank you," Margaret said briefly, and moved away.

Lilyan was first stunned, then indignant. The incident was overheard and reported in a chatter column, and when Margaret Sullavan read it she was astounded.

"I didn't mean to be insulting at all," she smiled. "But what could I say? She said she liked me in my picture, and I thanked her. Should I have said: 'I think I was great, too'? I wouldn't have offended her for the world."

Hollywood and Margaret Sullavan don't talk the same language.

SHE IS NEVER seen in make-up away from the set. She comes to work, puts on her make-up, and when the day is done gets back into her slacks and drives off alone.

That isn't Hollywood's way. A star is supposed to get into a Rolls, wearing her best bib and tucker, and go where the public can see her.

To understand her feelings in this regard, go back to her childhood and you'll find a clue. In her infancy she experienced an almost fatal illness. For a long

HOLLYWOOD

time she lived a secluded life, unable to join the strenuous games of other children, until her parents determined to find some way to bring her back to health.

They took her to New England, and found a girl's camp where physical training and outdoor life might help. The years in these camps made a new girl of Peggy Sullavan. She took to the open like an Indian. She grew strong, learned to swim and dive, and loved it all.

Is it to be wondered that she dislikes lacy gowns and cosmetics? That instead of parties and social mixing, she prefers to be comfortable in old slacks, and likes to rough it?

When Sullavan first came to Hollywood, she was eager and excited.

"How do they dress?" she asked when she stepped from the plane. "Can I wear slacks? You know how it is in New York—they make you too conspicuous."

"Of course you can wear slacks, Miss Sullavan."

"Swell! I think I'm going to like it here," she said.

But she changed her mind. At the studio, cameramen posed her under lights and dissected her features, studying her facial characteristics like professors eyeing a germ under a microscope.

She felt more and more like a defenseless atom as publicity and fan writers began where the camera experts left off.

Like Katharine Hepburn, she sees no reason for the impolite intrusions into her private life which is part of Hollywood's curious nature. When a friend revealed the story of her marriage to Henry Fonda, she felt betrayed, as though Hollywood had offered thirty pieces of silver to corrupt a comrade. "Hank" Fonda was a friend of Charles Leatherbee, a pal of Peggy's girlhood. Leatherbee introduced Hank to Peggy Sullavan, and a romance resulted. The marriage ended, scarring the hearts of both.

So there were tender spots for the whips of Hollywood to flick. Margaret Sullavan cringed and ran away from it.

In the making of *Little Man, What Now?* there is a picnic sequence. The Los Angeles river, a series of puddles in an arroyo near the lot, was the location selected and a set built on the banks. While waiting for the cameras to be set up, Margaret went wading.

A photographer attached to the unit wanted a shot of the scene, and told a freckled-faced boy in the cast, to go stand near the star for a picture.

"Oh, no, I dassent!" exclaimed the lad. "Why, the star wouldn't want to be photographed with me. Ma told me to keep my place. I dassent do it."

The cameraman grinned and went over to Margaret. He asked her to pose, explaining that the boy didn't dare have his picture taken with the star. Margaret laughed and since Mahomet wouldn't go to the mountain, the mountain went to Mahomet. She waded over to the boy and the picture was taken.

But she won't pose for fashion stills if she can avoid it.

Her fear of pretending to be what she is not, can only be described in Hollywood lingo as "colossal."

If Hollywood had the tact and sympathy to appreciate her perfectly natural desire to be what she is—a sunny, amiable, forthright young woman content to mind her own business, work hard, and be herself, then Hollywood might realize what it is missing in alienating the affections of Margaret Sullavan.

JULY, 1934

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Guest rates are down this year

THIS will be the gayest season in the history of Breezy Point Lodge . . . beginning with its formal opening on June 16. Out on a wooded promontory, washed by the clear waters of Big Pelican Lake, it has long been known as one of the most popular and delightful resorts in Minnesota. And this year there are new thrills—new attractions!

The big Main Lodge is as smart and modern as a pent house—the cuisine something to write home about. Cozy rustic cottages are inviting and economical. Only a few hours from big cities—yet apart from the rabble of summer tourists. No matter what sport you prefer, we venture you'll find it here. For example . . . a fine golf course—good fishing—boating, canoeing—clean sandy bathing beach—horseback riding—dance pavilion—tennis—archery—trap-shooting.

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No time to lose . . . fill out this coupon and mail it today for pictorial booklet showing all the vacation pleasures of Breezy Point, with interesting photographs, maps. Address it to: Capt. W. H. Fawcett, Breezy Point Lodge, Pequot, Minnesota.

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FWG-7

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I Make Stars!

Continued from page thirty-one

"Their faces and heads are in good condition on the outside, but what a jumble inside! They all took the lead in the high school play, which is the foundation for their mental success.

"The first thing that I do is to break through this crust and find the real person who had the courage to come to Hollywood—that is if I don't send them home.

"I immediately advise them to get some comfortable clothes. Slacks and leather jackets for the boys and sports clothes for the girls. Then I send them walking down Hollywood Boulevard to get acclimated—to look at people and try to feel a part of it all.

"The next trip is to the beach. It just costs thirty cents round trip, and they can sit and observe and learn a lot. Of course if they can afford to go to Palm Springs, that is all right too, but few can. The main point is to see the stars and Hollywood people in repose, not as they have built them up in their minds.

"They have no idea where they are going to stay. They do not know that acting is a business and that it takes time and money to learn it. Some have distant relatives living here, the rest stay at boarding houses. They do not know about the studio club at first.

"They do not know that Hollywood is a market, and in order to sell them-

selves they must have pliable, flexible minds, bodies and voices. They must be able to take direction and carry it out to the director's conception, not theirs. They must be tireless, have a good personality and make a pleasing appearance. The more individual they are the better.

"GABLE WAS THE best student I have ever known. He is Dutch and tireless. He has big talent, but no burning flame that forces him ahead. Few have. Joan Crawford and Lupe have. Gable is a perfect technician. He knows his business and manages to put through his own conception without interfering with the director.

"He spent seven diligent years in study. That is, we did. I have seen him make an entrance into a room more than a hundred times to perfect it. He had a great inferiority complex that I had to take out of him, among other things."

"Are you a Gable fan?" I ventured to ask.

"Oh, no," she continued in her completely frank manner. "If I happen to attend a theatre where he is playing I find myself unconsciously directing him, and am very annoyed when he is not doing his best. It makes me furious when he is careless with his diction. I want to give him a good shaking and tell

Strange Movie Facts



RAMON NOVARRO received a ten-dollar bill with a request for a photograph. He returned the money with the picture to the fan.

Isabel Jewell speaks French, Spanish, Italian and Latin.

Myrna Loy wears seventeen changes of costume in *Manhattan Melodrama*.

Sylvia Sidney never wears rouge.

Stars paid as much as \$100 per hour for lessons from voice coaches when the talkies first came in.

Marlene Dietrich at one time leased three California mansions for a total monthly rental of \$3,300. One was in Beverly Hills and two were at the beach.

Buster Crabbe once was a amateur lightweight boxing champion of Hawaii.



The coffee pot always simmers on the kitchen stove in Louise Fazenda's home. She averages more than thirty cups daily.

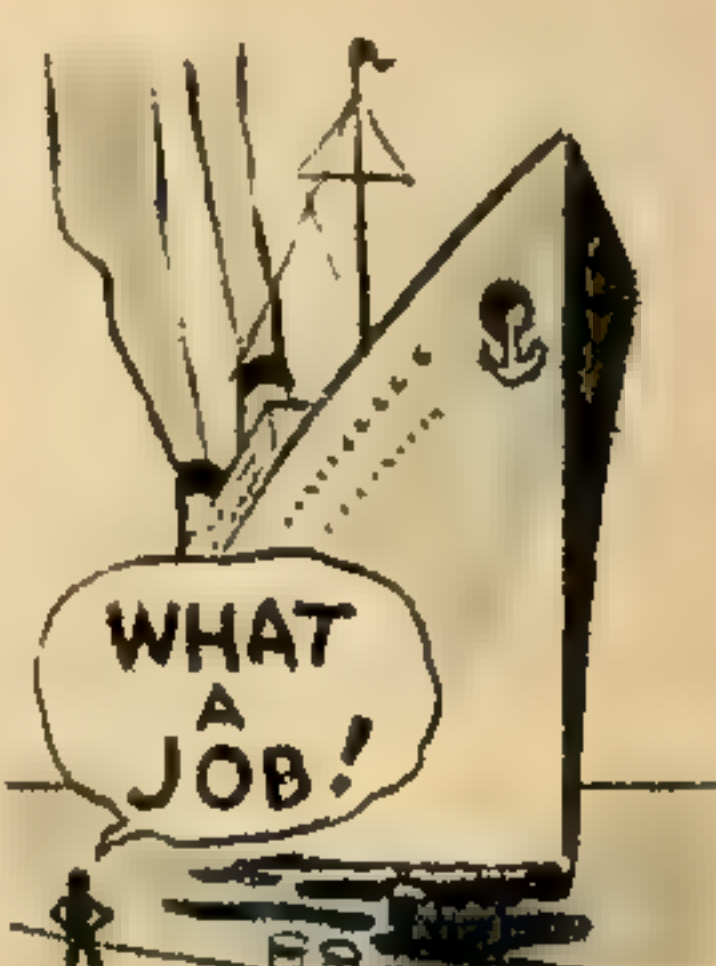


Wallace Beery is an expert boat builder. A workshop in his home is equipped for the construction of hulls and the building of outboard motor supports into fishing craft.

Joan Crawford has named each of her twenty-seven dogs after one of her starring pictures.

Elissa Landi had lived in ten European countries before she reached the age of eight years old.

Ann Sothorn never has seen her birthplace. She was born in Valley City, N. D., while her mother, a concert singer, was on tour and never has returned to her natal city.





Hugh Williams is giving Hollywood's glamorous ladies heart flutter these days. Fox recently imported Hugh from England and you'll see him in *All Men Are Enemies*

him just what I think about it. Silly, isn't it? Because I really don't care, except that I do hate to see my students let their success go to their heads to the extent that they become careless. It makes me feel like a storekeeper with flies in his windows, and I want to get them out."

It probably has never occurred to Miss Dillon to tell anything but the truth, and give her honest opinion as she sees it.

MANY TIMES SHE has sent prospective students right back home. If she doesn't think that they have a chance for some reason or another, she is frank in telling them so. To express it in her words: "It's pretty hard on the bank account, but not so hard on the conscience."

"The unimaginative people make the greatest stars," she continued. "They are more pliable and will follow direction better. They will portray parts, if they have been properly trained, as they are told to, not the way they think the parts should be played. The greatest stars are not creative."

"But aren't there some 'naturals' who are just born great actors?" I asked.

"Yes, but they are in the minority. Harlow is one. One time her manager asked me if I would take her as a student and cultivate her voice. I flatly refused to. It would be a crime to change her voice in any way. She is natural. She is Harlow."

"Garbo would be destroyed if anyone taught her anything. Not that she didn't have training on the Continent—but that was a long time ago. A person of that type can be offered advantages but not taught."

"Another rather interesting incident was when Bruce Cabot's agent asked me to make him a Gable! It simply made me furious. He wanted me to teach this splendid individual Gable's tricks! Just as if he didn't have personality enough of his own to carry him. I took him as a student, not a mimic. And the results speak for themselves."

JULY, 1934

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TATTOO



—Wide World

Do you remember way back when—these were among the screen's brightest stars? Some of the heartbreakers of former days gathered recently at the home of Lila Lee, and the cameraman came back with this picture. Left to right, front row—Mrs. Harold Lloyd (Mildred Davis), Mrs. Charles Butterworth, Carmel Myers, Mrs. Harry Eddington (Barbara Kent), Mrs. Darryl Zanuck (Virginia Fox), Edna Murphy, Mrs. Charles Farrell (Virginia Valli) and Mrs. Paul Sloane; left to right, rear—Helen Ferguson, Gertrude Olmstead, Mrs. Benny Ziedman, Lila Lee, Carmelita Geraghty, Patsy Ruth Miller, Mrs. John Stahl, Sheila Geraghty, Mrs. Leonard Tufford and Hedda Hopper

Life Can't Bluff Heather Angel!

Continued from page thirty-seven

must not be neglected. But war demands sacrifices. In 1915 he took charge of Brunner-Mond's huge trinitrotoluene factory in one of the most densely populated parts of industrial London.

Women came to make heavy explosives. Mrs. Angel came to her husband's side. Night and day, she worked as an overseer. The two girls, Marion, nine; and Heather, seven; were sent to a small boarding school.

January 19, 1917 . . . A terrific explosion, its cause never ascertained, blew up ten factories. A square mile of London was demolished. There were five minutes of fire, fierce and raging. Dr. Andrea Angel knew that the firemen would perish if the flames reached a certain part of the plant. Unhesitatingly, the man of science dashed into the furnace to warn the trapped men. Dr. Angel was hailed as England's greatest hero. Men at the front acclaimed his courage as the finest act of heroism of the war. Mrs. Angel received the Edward Medal from the King and the Award of the Carnegie Hero Fund.

Very little money was left for the family. But the generosity of friends and Brunner-Monds provided sufficient funds for a good education for the two girls.

Mrs. Angel went into the Morris factory, assembling shells.

AT LAST the Armistice. The children were at school and their mother commenced handweaving in silks.

Most things were forgotten and put aside during the difficult war-time days, and after the shock of their loss had been realized by the two children, Mrs. Angel

impressed them with the impermanence of life and the necessity of independence and self-reliance.

Heather left Wycombe Abbey School, a great traditional place for girls, to go to Switzerland for a while. There she made up her mind to be an actress.

LILLIAN BAYLISS took her to train at the Old Vic, England's most famous theatre for Shakespearean repertory, where Charles Laughton has been giving Shakespeare to the masses.

It was hard work. At school in the theatre from nine in the morning until late afternoon and a show every night; the hardest work that little Heather has ever done but wonderful training.

One night her mother came into her dressing room with a dignified gentleman.

"Miss Angel, will you play the Christian boy in *The Sign of The Cross*?"

The company went on a successful tour. Stephanus was acclaimed in every city and town. Then came the leading feminine rôles in *Charley's Aunt* and *Is Zat So*?

On her return to London, an exciting offer awaited her. Would she join a stock company about to leave for the Far East?

Heather and her mother discussed the pros and cons of the theatrical tour. It was rather an adventure for a young woman of nineteen. But, joyful thought, she would see sister Marion, married to an Indian Army officer, in Bombay, Calcutta, and the hill stations when the company toured India. Off she went.

Funny thing was that she took all the vamp parts in the various plays.

HOLLYWOOD

AT GIBRA TAR, the company gave *By Candlelight*. Then on to Bombay, where Marion met her; touring all over India in the fierce heat of the monsoons; to Calcutta and Colombo; up to Khyber Pass in the majestic Himalayas, where belligerent Afghans and Baluchis are kept in order by a small British garrison. They presented their plays in hastily erected tents in the mountain snows. They acted in army mess-rooms and in punkah-cooled hotel lounges. That company of eight troopers put up with all sorts of discomforts to bring the theatre to the glamorous Orient.

Apart from an occasional cobra or scorpion or centipede and millions of mosquitoes, the tour was free from adventures.

Mrs. Angel met her daughter in Singapore after many uncertain delays. Together they went to Hong-Kong, Shanghai, and Peking. In Hong Kong mother and daughter were invited to dine with a Chinese mandarin, fabulously wealthy. During dinner, as they sat, toying with mysterious dishes, on richly carved chairs of ebony inlaid with marble, a weird wailing was heard.

Startled, they were told by their benign, bland host that his father had died recently and the funeral lamentations are kept up for a year. It was the strangest dinner music they had ever listened to. Suddenly, through a slit in the wall, between some priceless Ming plates, a thin, wisp-like face peered at them. . . . Just the poor widow satisfying her desire to gaze at the strangers.

The tour finished after performances in Cairo, Port Said, Alexandria, and a desert show at Ismalia on the Red Sea.

It was joy to be back in England after those thirteen months in the Orient. Heather had commenced her career in earnest. Sir Nigel Playfair sent for her to play in *The Importance of Being Earnest*, the prelude to her great rôle in *Berkeley Square*.

To Italy for her first movie. Halcyon days at Capri with blue Mediterranean skies and warm seas to swim in after work . . . and with Jan Kiepura, of *Be Mine Tonight*, her screen lover . . . happy hours in the Blue Grotto and a chance to forget sadness and care.

Heather says that it was one of her loveliest experiences, so beautiful and fine that it seemed to hurt at times.

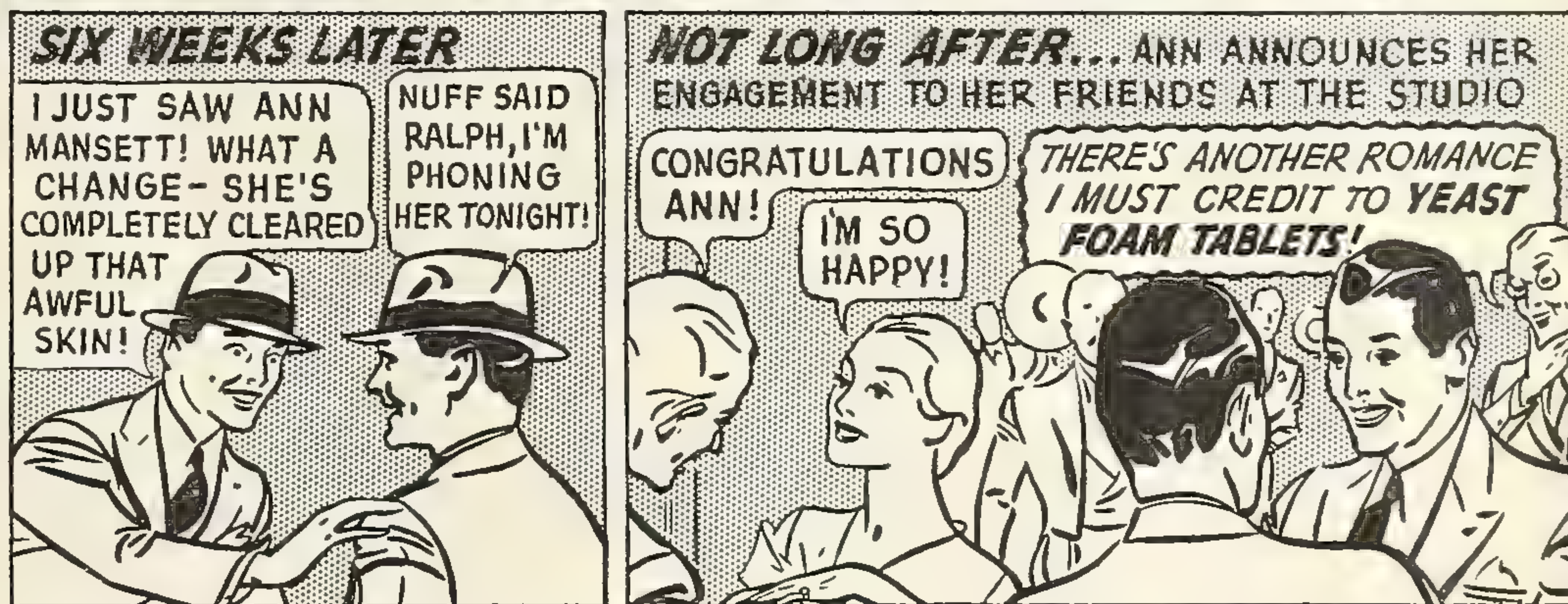
She hurried to England and her success had made her so much in demand that she was playing in two movies and a stage play at the same time. There was no time for memories, just work, work, work . . . and Hollywood loomed fascinatingly on the horizon.

Sidney Kent saw her in London and here she is.

Mrs. Angel and Heather make their home in Dolores Del Rio's beautiful Spanish house in the Hollywood hills. The great companionship of mother and daughter is, if possible, stronger than ever.

With Heather, work comes first. She has yet to have her first romance although she has many men friends. Between pictures, she has been learning polo and now wields a wicked mallet. In breeches and blouse, hair curly from the wind's caress, she will come in to tea and curl up in a comfy chair to dream for a while. Talk to her, and a gentle smile will be her answer for there is a fascinating elusiveness about Hollywood's new Angel. . . .

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Well, at last they went and did it! ^{—Hess} Norma Talmadge and George Jessel, right, were married at Atlantic City by Mayor Harry Bacharach, who is shown officiating. Norma obtained a Mexican divorce from Joseph Schenck, the producer, a few days before her marriage to Jessel

Garbo is not a Hermit!

Continued from page nineteen

She thought someone had recognized her!

WITHOUT KNOWING of this incident, I asked her: "Since you like dancing so much, why not go out with other people?"

"Because everybody would stare and gawk at me!" she replied with some heat. "They are so rude, everyone!"

By this time the others at our party had quieted down, suddenly conscious of the fact that their idol was giving her views on a subject she never mentioned. Curious eyes were turned in her direction.

"They try to touch me, feel my clothes, rub my arm!" she went on. She shuddered at the mere thought of the agony she had gone through when a crowd had recognized her and surrounded her, cutting off all escape.

Then abruptly she laughed, breaking the tense silence of the big room. Quite as though nothing unusual had happened, the dancing and chattering went on as before. That is one of Garbo's prerogatives—to break off a conversation without apology or explanation. No one ever thinks of demanding that she continue.

Perhaps just that Garbo loves a party, that she calls her friends and asks them to arrange one, is not enough for you. Perhaps you need something more before you are satisfied. Perhaps—but wait.

Have you ever read anywhere that when Garbo ends a five-week silence and goes to a party, that she wants another one the next night, and still another the night after that?

She does. And she gets them, too!

When she is arranging for these periodical outbursts she usually depends on one man to arrange the details of

finding a host and the right people. Years back, it was Sorenson, her Swedish friend about whom so much was written for a short while. For awhile lately it was Mamoulion, her newest director.

"I want to come out!" she will telephone.

And that is enough. By sundown someone is ready to throw open the doors of his home to a selected small number of guests who are to entertain Garbo.

The night I was counted in as one of the guests of these highly-prized gatherings, Garbo was more than friendly. She was willing to talk a little.

She came swinging into the driveway just after dark. It had been a walk of close to seven miles. The color was high in her cheeks, a perfect contrast to the deep blue of her eyes. With a wave of a browned hand she greeted everyone and signalled them to continue the party.

As though in a dream, I found myself sitting next to her. She slouched back on a low Spanish couch, her long legs crossed, a slender foot swaying back and forth in time to the music from a phonograph record that was playing.

Swallowing my excitement, I tried to draw her out in conversation. I asked her about her efforts to dodge crowds whenever she traveled.

"There is one time I remember," she said, her low voice rising a little. "I go to Del Monte lodge. When I get there I see little groups of people standing in the lobby, pointing and whispering. I have to hurry to my room. I'm afraid to come down to the dining room. I can't eat when everyone is sitting watching me."

She paused a minute, shaking her head slowly, as though in reproach for what the public made her do.

"That is what I do not like!" she continued. "That is what I hate! I hate to have them all think I'm above them!"

At that moment the thought of Garbo's being above anyone was too much for me to grasp. It wasn't possible that this woman could ever be found guilty of being high hat. Here she was sitting next to an utter stranger, who meant nothing in her life, discussing with him a very personal matter. No! At least that was one thing she could never be!

Before I could continue along this line, Garbo was up from the couch and across the room to greet an old friend who had just come in.

THIS NIGHT EVERYONE talked at once. Laughter and clever gibes filled the air. There was not much liquor in evidence. Just enough to loosen any tongues that might be a little stiff. All too soon the first grey-red rays of dawn began to filter through the east windows.

"Will you see me home?" she asked a friend. He accepted readily, thinking of the soft and luxurious seat of her town car. His own car he sent home.

When they got outside, Garbo's car was nowhere in sight. She looked at her companion and laughed at his expression of distress.

"I'm walking and so are you!" she said firmly.

Over seven miles! And a large part of it uphill!

So Garbo has left her empty home, for a smaller house and a party. Now she is back behind the high walls. But only until evening. Then she will journey out again.

This never lasts more than the five nights. Afterwards Garbo is completely swallowed up in a blank wall of silence. None of her friends hear a word from her. Three weeks, four weeks five weeks go by and still no word.

"Why not call her up and see what's wrong?" I asked one of her closest friends during a period of silence on Garbo's part.

He turned and stared at me, his face wrinkled in a perplexed frown. "Call her?" he gasped. Then he laughed. "We never call her. She always calls us," he explained.

"That's the truth," he went on. "Her friends simply wait until she decides that solitude is no longer good for her. She wants excitement — talking, dancing, smoking. So she goes to the phone. Then the party is on!"

Answers

To Questions on Page 53

1. Jimmy Durante.
See story on page 23.
2. Margaret Sullivan.
See story on page 22.
3. Fredric March.
See story on page 45.
4. Josephine Dillon (former Mrs. Clark Gable).
See story on page 31.
5. Katharine Hepburn.
See "Hollywood Goes Hepburn," page 24.
6. Greta Garbo.
See story on page 19.

LOOK-Miss Nobody thinks she can play" someone whispered

—but when she sat down at the piano . . .

Eileen had never expected to be asked to Grace Williams' party. Grace Williams—the leader of the most exclusive set in town.

Eileen was thrilled—yet so frightened. Well, she had already accepted Bill Gordon's invitation, and now she'd have to go through with it.

That night Bill called for her. "You look adorable," he told her proudly. Eileen wondered how the others would feel about her. She soon found out.

It was while they were playing bridge. "Who is that girl with Bill?" she heard someone whisper.

"I never saw her before," came the reply. "Seems nice enough but nobody of importance, I guess."

Eileen blushed. She'd show that smart crowd a thing or two! Soon the bridge tables were pushed away.

"Where's Jim Blake tonight?" someone asked. "If he were here we could have some music."

"Jim had to go out of town on business," came the answer. Here was Eileen's chance. Summoning all her courage she said, "I can play a little."

There was a moment of silence. Hesitantly Eileen played a few chords—then broke into the strains of "The Cuban Love Song." Her listeners sat spellbound—never had she played so well. It was almost an hour before she rose from the piano . . . later Eileen told Bill a surprising story.

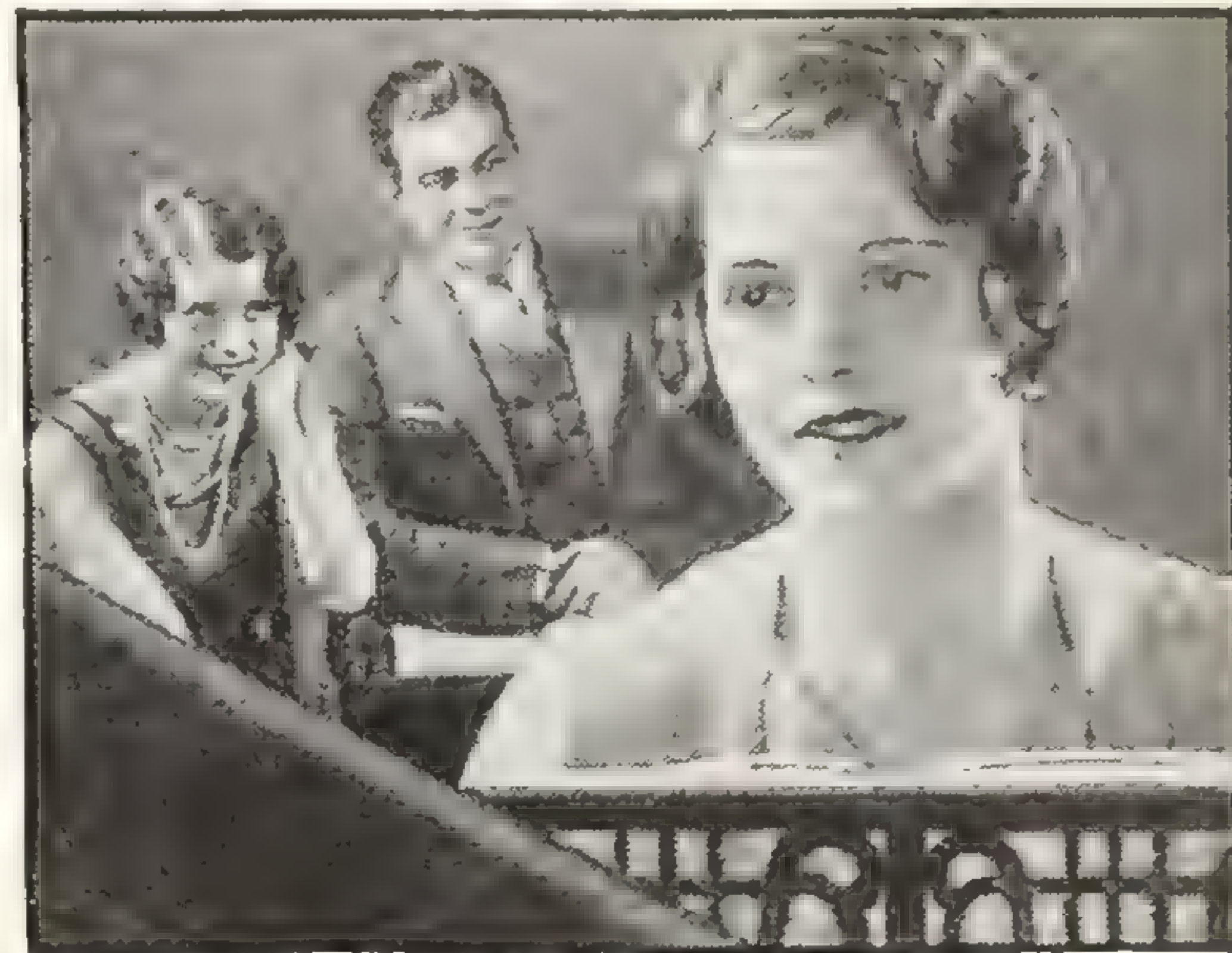
I Taught Myself

"You may laugh when I tell you," Eileen began, "but I learned to play at home, without a teacher. I laughed myself when I first saw the U. S. School of Music advertisement. However, I sent for the Free Demonstration Lesson. When it came and I saw how easy it all was, I sent for the complete course. Why, I was playing simple tunes by note from the start. No grinding practice sessions—no tedious finger scales.

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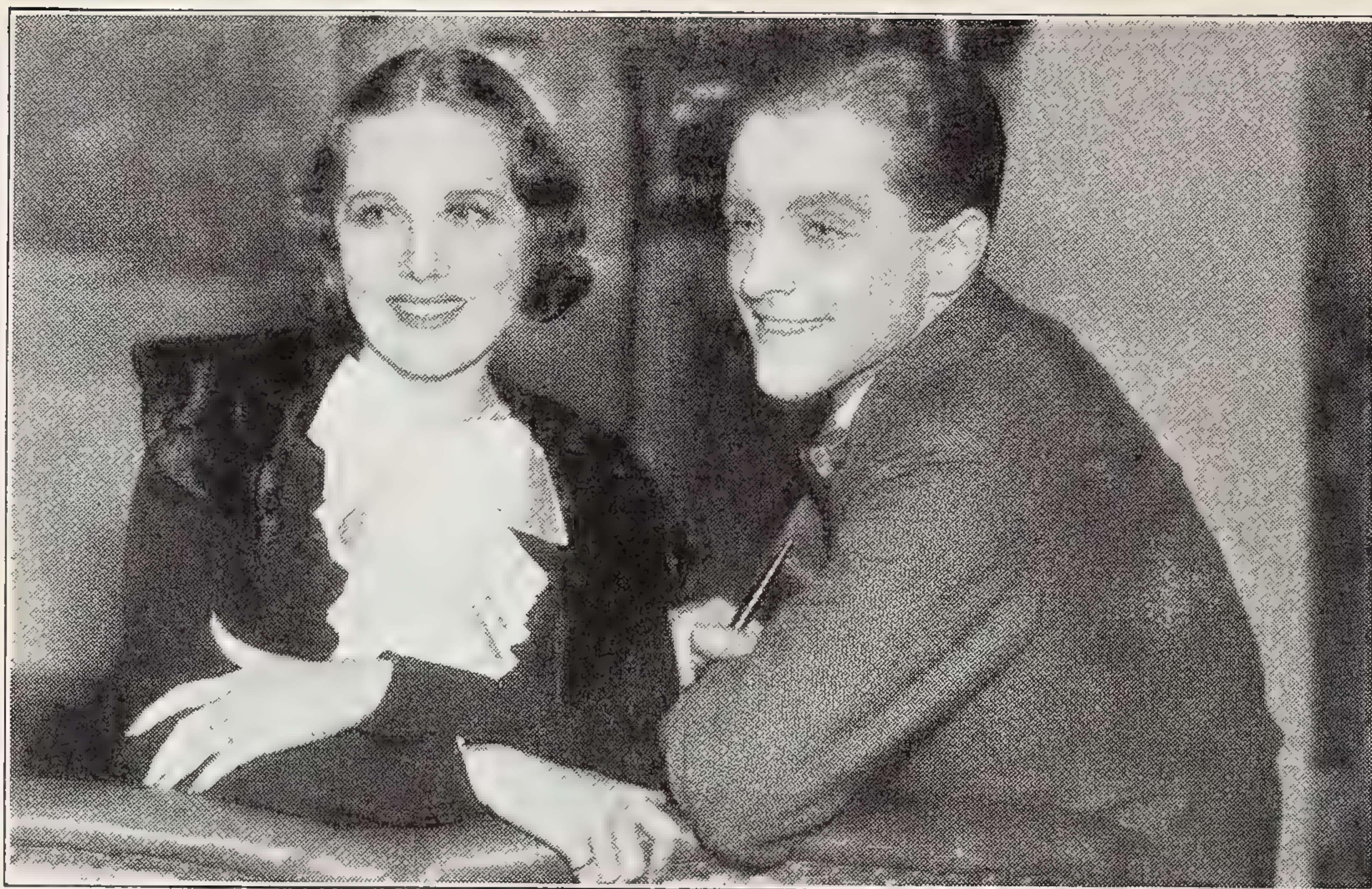
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Mary Brian, Hollywood's darling, and Phillips Holmes, one of her many admirers, caught relaxing and chatting about thisa and thatta on the Private Scandal set, where they've both been working. A sweet pair, what?

How to Be Popular

Continued from page forty-one

4. Don't nudge.
5. Don't laugh long and loudly; it's a sign of nervousness.
6. Don't try to monopolize the conversation.

7. Don't praise other girls too lavishly!

When a man calls a girl to ask her to go out, he should have something definite planned. "Would you like to dine at the Montmartre and then we could go on to dance at the Airport Gardens?" It's always nice, of course, to find out if there's anything she would rather do, but make your own plans sound as enticing as possible. Girls prefer a chap that knows his own mind! And then send a corsage. Nothing puts a girl in the right mood for a pleasant evening quite so fast. It doesn't have to be expensive. Two gardenias will do beautifully. Or a small spray of rosebuds.

If you want to create a good impression on her family, don't blow the horn in front of her house! Besides being very poor form, it's a downright nuisance. Some boys breeze into a home and seem to be all over the living room at once. It's their idea of being "natural." A very mistaken idea.

THE WORST THING a girl can do is to be late! Kay Francis says it's as old-fashioned as flapperism to think that keeping a man waiting is going to make him appreciate her more. He won't! A twenty or thirty minute wait throws the whole evening off key. And right at the start you want things to go off gaily, harmoniously.

They're very apt to if "Mary" finds "Bill" talking agreeably to her parents. If he steps forward to greet her and they shake hands with unaffected pleasure in seeing each other. And if Mary remembers not to chortle at every other word!

Probably there's no more pitifully bold person in the world than the bashful girl trying to give evidence of "pep." Her boldness is born of sheer desperation.

She says the wrong thing and she does the wrong thing invariably. With the result that the boy promptly catalogues her as a minus ten percenter. She simply doesn't rate. But she will if she stops attempting to be "peppy." Lots of boys like them shy. And no girl needs to be a witty wisecracker if she looks softly feminine and sweet.

Perhaps the most portentous moment of the whole date is when Bill has helped Mary into his car and himself climbed under the wheel. What are they going to talk about now that they're alone for the first time? Here's a safe rule to follow. It never fails. *Talk about each other.* "I saw you in that basketball game Saturday night," or "Aren't you in the real estate business, Bill?"

Poise—that is the secret of all social success. It is the answer to Kay Francis' special charm. You feel she has control of any situation because she has such absolute control of herself. You can't imagine her fidgeting or making awkward, aimless gestures because she is nervous.

"Flippant remarks," she observes, "do not help a romance along!" So if Mary is wise, she'll be gentle in her talk and very attentive to everything Bill says.

IT ISN'T NECESSARY for him to let her off in front of the restaurant where they're dining for that means she would have to be alone while he parked the car. Nine times out of ten she'd rather go with him. Of course if there's a "foursome," then the other boy helps the two girls out and remains in the foyer with them until Bill comes. But when one man is escorting two girls *he never walks between them.* On the street he walks on the side nearest the curb and in crowded public places it's best for him to keep just behind them.

Waiters usually hold out the chairs for the girls but it's an extra courtesy if the boys do this themselves. *Girls are always*

HOLLYWOOD

seated on the right of their escort. There's an excellent reason for this: In Europe a woman on a man's left is not a lady!

If Bill wishes to have a distinctly urbane air, he'll have a dinner already to suggest. Something very tasty and "different." Naturally he defers to Mary's wishes and consults them first. But if he can propose some interesting dishes it will keep them from poring over the menu for a half hour. And Mary tells Bill what she wants; not the waiter. If she wants more water or a roll she asks Bill for it. That's an iron-bound rule in all society, to give your order to your escort.

A girl can tell a great deal about a man from the way he handles the dinner situation—from the way he pays his bill! He's liable to be a careless braggart if he throws the money down without so much as glancing at the items. And he's probably a pinchpenny if he takes whole minutes to carefully scan the figures. All that's necessary is to see that your bill is correct—that ought to be done in a flash—and to pay it as quietly as possible, leaving a good tip for the waiter.

Dancing—that is pretty much an individual matter. But it is never proper for a girl to dance too close to a man. It is always her place to make the suggestion that they leave. The man can assist her by taking her elbow; they should never come arm in arm off the dance floor. If another couple is with them, then they alternate dances and when the time comes to leave Bill goes after his car alone.

The good-nights of first dates should never be lingering. Nor is it necessary for Mary to invite Bill in. He takes the house key from her, opens her door, and stands there to say his good-bye.

"It's been such fun, Bill," Mary tells him. "Thank you!"

"It is for me to thank you. We'll repeat it again soon?"

"I hope so." And that does for the first farewell.

"Manners have come back with long skirts and long bobs," Kay Francis summed it up. "And to tell the truth they make life far more amusing!"



—Ellis
Screen sweethearts—and how that Bill Powell can thrill the girls! He seems to be doing all right with Maxine Doyle in this scene from Isle of Fury

JULY, 1934

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Hollywood Goes Hepburn!

Continued from page twenty-five

into the back of a church to listen to a special organ number. Or start playing mumblety-peg and suddenly find yourself on the way to the circus in Santa Barbara. *Anything* can happen.

Glossy, of course, never came back from Europe without those "sixteen trunks filled with the newest Paris creations." Ann broadcast the fact that she came back with none!

"Ingénues," she told me, "are deader than last week's jokes in Hollywood. It's the girls who fill their lives with interesting ventures that get places. *It's the Hepburns who succeed . . .*"

So it would seem. Look at Margaret Lindsay for example. As cute a bag of tricks as ever you'll find, all done up in slacks and with that "shining morning face" minus even a touch of lipstick. That's the off-screen, everyday Margaret. She sits on her feet. She chews straws. She's everything the movie queen of yesteryear *wasn't*. Or pretended not to be. Startlingly frank, obviously brainy, filled with the new free "take-it-or-leave-it" spirit. And Warner Brothers are about to build her up as the brightest star on their roster!

Her small pal, Janet Gaynor, has felt the urge too. She's gone Hepburn-ish with a tremendous bang. *Janet!* We ran into the two of them in Chinatown the other day. They wore old jerseys and flapping trousers.

It recalled another time, another scene. With Katy curled around a tea table, giving voice to one of those "rum-dum-dum" Russian numbers, accompanied by Doug Fairbanks, Jr., in a way that had the waiters spinning. Suddenly, Hepburn leaped up, seized a tray and went into a dance the like of which has never been seen in Hollywood! She twisted, spun, twirled—until the strap of her overalls snapped. Was Katy's face red? It wasn't even mildly pink! She merely took the safety pin from her scarf, inserted it where it was most needed and kept on with her dance.

ONCE, A PARTY of school teachers saw her crossing the RKO lot out-yelling the monkey on her shoulder. *And have you ever heard a monkey yell?* The eldest teacher very nearly fainted. "Who," they wanted to know, "is the fascinating wild woman?"

Maybe Katy is wild. A "ferociously independent, lovable little hell-cat" as one of her directors called her. But she was born that way. It isn't a pose by any means. These eccentricities are a part of Heppy; everything she does is *different*. Not intentionally. Just naturally!

Now it may be only coincidence—but little Jean Parker is a pickle addict, too. Everyone has noticed the change since she played with Hepburn in *Little Women*. She wears overalls . . . and swings onto a set with Katy's own stride . . . and talks with a cute new assurance.

"I love her," Jean confessed simply. "She's so much more kind than most people give her credit for. She was so sweet to me in every scene."

Katharine Hepburn calls her Coldwater Canyon home "Quinta Nirvana"—and Jean Muir calls her new place, "Quinta Kismet!" Nor is it the only thing they have in common.

Jean took up defying Hollywood conventions where Heppy left off. She, a newly made star, boasts of being a wall-flower!

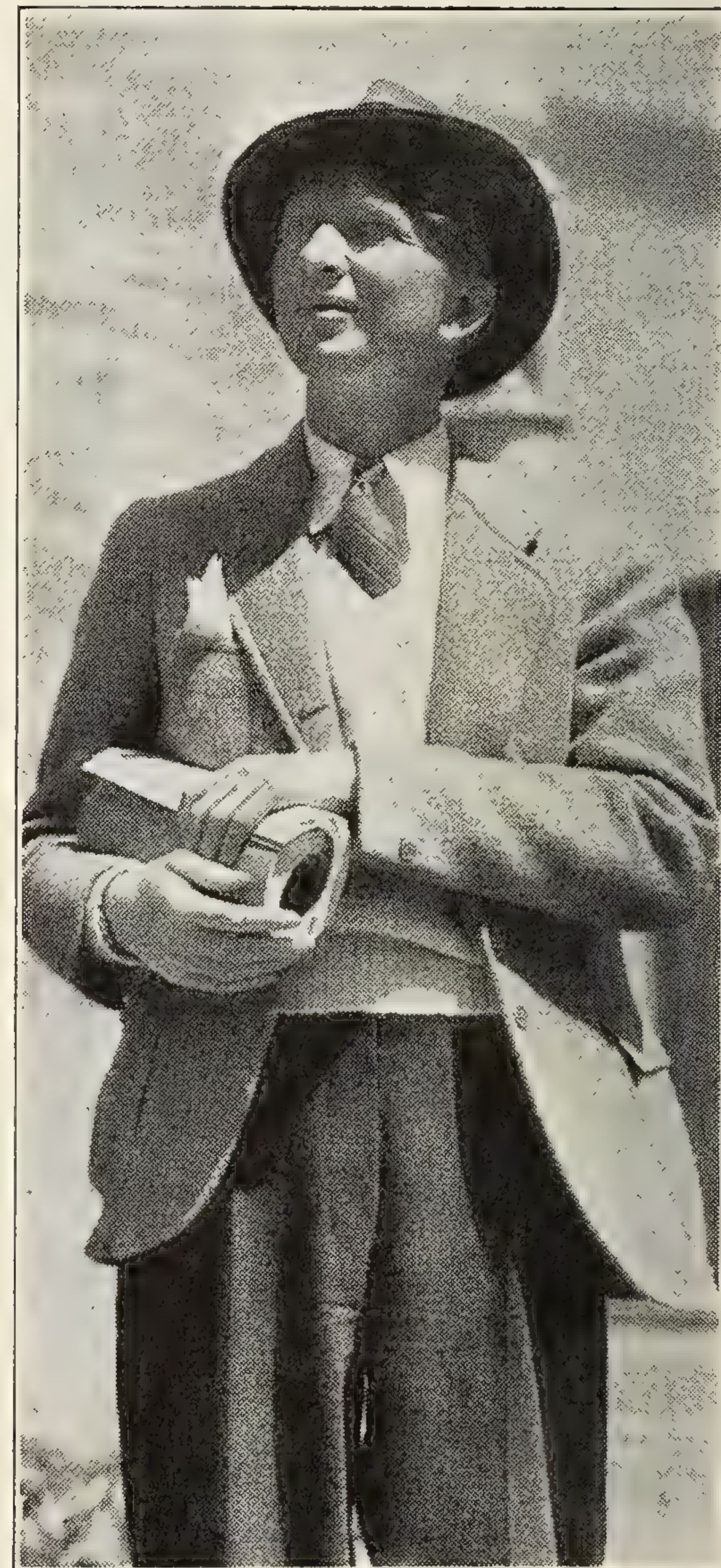
"Men," she laughs, "take me out once—and never again!" Can it be that these old ears are deceiving me? "I," the irrepressible Muir continued, "have the biggest feet in the world. I take a size seven shoe!"

Quick, Watson, the smelling salts!

But it's fantastic, that's what it is, the genial out-spokenness of the "patches and safety pin" era. And welcome, too.

Anna Sten, thank Heavens, is another who is not giving us any. Now there's a girl with gusto! With pantlegs rolled up sailor fashion, she swabs the floors of her beach house whether the public sees or not. She wears utterly mad hats with a bravado that makes them becoming. She fishes from a barge with old salts who haven't seen a movie since *The Birth of a Nation*. and chews gum while they chew tobacco. A woman of fire and of the earth, this Sten. Fearless, defiant, free.

And so the Hepburn craze continues. The blue-denim brigade marches on!



—Longet
Victory! After a long period of sneaking behind hedges and lurking in doorways, an alert and indefatigable cameraman caught Sterling Holloway awake! But you can see he has his snoozepaper with him

HOLLYWOOD

Editor's Mail Bag

Continued from page thirteen

of the impression that they had been seen.

A good picture is deserving of a good title—one which is unusual and intriguing enough to make an impression on the memory, yet does not make the mistake of straying from the theme.

IDA KAECH,
New Glarus, Wisconsin.

Plea for Veterans

MAY ROBSON's performances in pictures are surely delightful to see. If a woman of her age can jump into talking pictures and make such a big hit, why doesn't Hollywood give some of the old stars of silent pictures a chance to come back and make good?

JOHN KITASAKO,
800 California Avenue, Palo Alto, Calif.

Versatile Performer

HATS off to John Boles, the actor, as well as the singer, for in *Beloved* he conclusively proved that he is as great an actor as he is a singer.

Seldom does one see an actor give an

excellent portrayal of a young lover and then, in successive stages, excel his first performance in his impersonation of a middle-aged old man, as time inexorably brings the once-young man to these stages of life. Even the great Arliss himself could not have excelled in the rôle of the middle-aged and old man. Hence, again I say, "hats off to John Boles."

F. A. SPIVEY,
(\$5.00 Letter)
7 James Avenue, Montgomery, Ala.

Star Checkerupper

THERE IS ONE phase of HOLLYWOOD Magazine that I like very much and that is the idea of your readers cross-examining the stars. The answers direct from the stars make it seem all the more authentic.

For my own interest, I have been checking up among my men acquaintances as to their favorite actresses. These five were in the lead: Norma Shearer, Irene Dunne, Kay Francis, Ruth Chatterton and Joan Bennett.

My personal opinion of the sweetest characterization of the month was that of Greta Garbo in *Queen Christina*. No other actress could have done justice to the part. It was truly a grand picture.

Franchot Tone. He is one actor who can stand around and have nothing to do and do it beautifully. I eagerly await seeing Franchot and Joan Crawford in *Sadie McKee*. I love them together and I love Joan, too—but she does irritate me about dramatizing herself and over making up.

MRS. FAY LOWRY,
Route 4, Box 168 B, Austin, Texas.

Rogers at His Best

AFTER seeing *David Harum*, I am thoroughly convinced that none other than Will Rogers could have played the part of the horse trader. It takes that grin of his and those heart-breaking scenes he portrays to create such marvelous sensations. Let us have more perfect Rogers rôles.

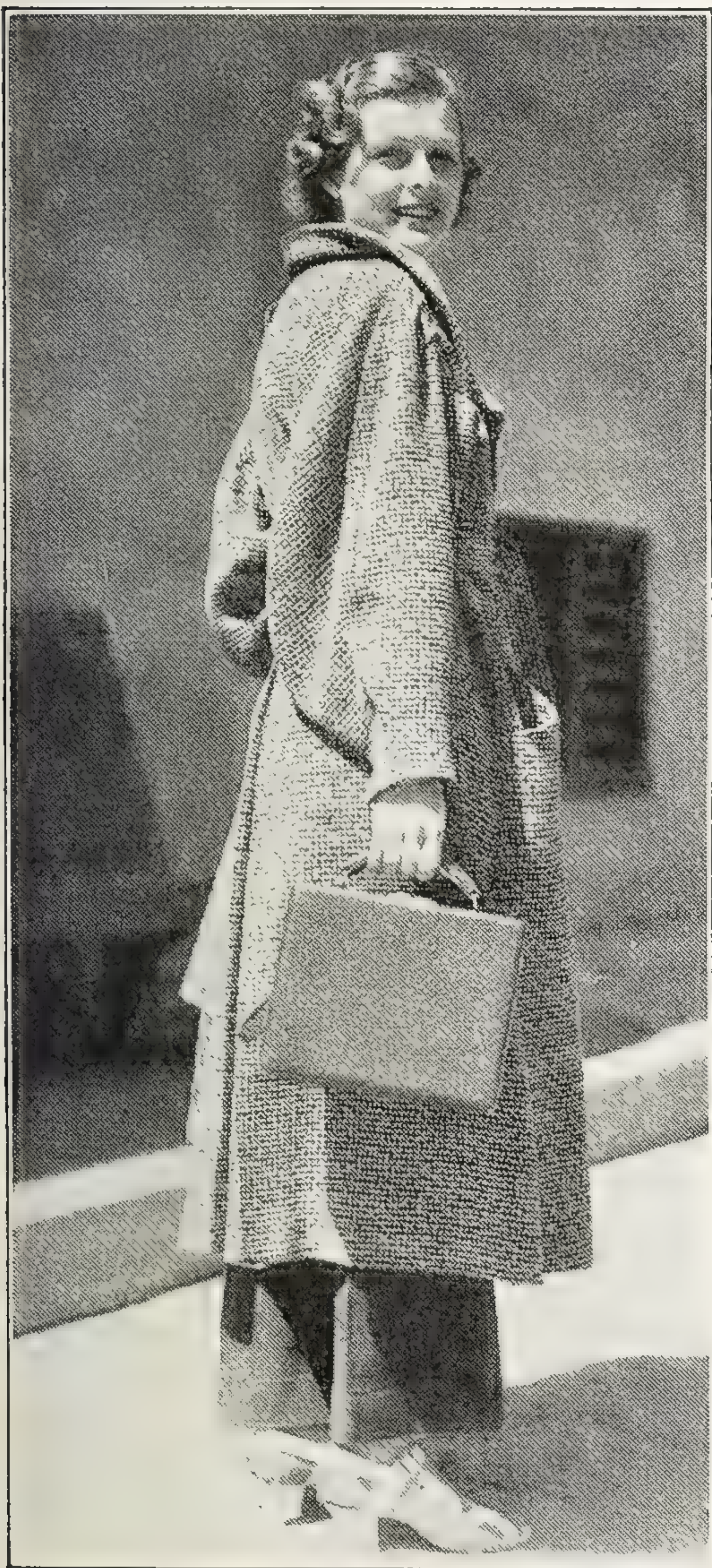
DICIE PICKENS,
Box 1322, Amarillo, Texas.

Gloom Chasers

VERY LITTLE SPACE is given to them, but they rank top with me. I mean that grand quintet of funsters, reading from left to right: Hugh Herbert, Frank McHugh, Ned Sparks, Guy Kibbee and W. C. Fields.

One of Herbert's sheepishly innocent looks is enough to panic any audience. McHugh, in addition to being the perfect screen drunk, is the owner of a patented laugh that wows 'em. Sparks is the prince of sarcasm, as he so ably demonstrated in *Lady for a Day*. Guy Kibbee makes a splendid portly old gentleman eager to have some sweet young thing do him wrong. W. C. Fields gave me two of the greatest series of laughs I've ever had in his last two pictures. His paint-mixing scene in *Tillie and Gus* and the pool-room episode in *Six of a Kind* nearly floored me.

KENNETH ALYTA,
367 Highland Avenue, Waterbury, Conn.



—Longet

The photographer couldn't resist snapping lovely Irene Hervey as she arrived at the studio for the day's shooting of *Sour Grapes*. It certainly isn't Irene who made 'em that way!

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New Hair Styles

Continued from page fifty-one

a delightfully softened appearance to the features.

If a girl has an extreme personality she can do the very unusual and look stunning. Like winding a piece of fabric similar to her evening dress in with her braid. And she can wear what we call the "dual personality" hairdress. That is where the hair is done differently on either side. Comb your long bob straight back on one side as if you were subscribing to the severe boyish headdress of a year or so ago. Then bring it around to the other side and fashion it into a series of flat little curls! All the hair on that side is waved and curled. The front is definitely swirled high on the forehead. A person looking at you first from the right and then from the left side gets two quite distinct impressions of what you're like!

Ingenious, clever, artful—that's the secret of the new coiffure. There's something else to be considered with it. Make-up.

Every detail of the face is revealed with these headdresses. Your powder, rouge and lipstick must blend in perfect harmony with your own special coloring or the effect will be completely spoiled. The red of your cheeks should fade away so subtly towards the temples and ears that it defies detection. No trace of powder should be obvious. The hair actually is the frame for the face—and the face should be an interesting picture!

Period pictures are naturally having a tremendous influence on hairdressing. Catherine the Great in the persons of Elizabeth Bergner and Marlene Dietrich will bring back the vogue for curls all

over the head. Du Barry, interpreted by Dolores Del Rio, revives the pompadour with hanging curls. And Norma Shearer is soon to do Marie Antoinette.

Interesting too, to see the results when Katharine Hepburn makes Joan of Arc. Will the curls vanish and straight "page" bobs come in again?

OF COURSE EVERY vogue should be adapted to your special needs. No fashionable woman follows it blindly without first duly considering the contour of her face.

If you have a determined chin that looks a bit squarish don't go in for behind-the-ear hair arrangements. Let the curls come over your cheeks to soften your profile. A long nose demands that the hair be dressed low to offset it and to give the whole contour of the head a good line. Snubbed noses, however, benefit by high hair-dresses. And if you have a round face be sure to avoid parting your hair in the center.

During the summer, with the dusty country rides and out-door sports and swimming parties, hair should be washed once a week. Use a good mild shampoo and, if your hair is dry, rub olive oil into your scalp a few hours before washing. At the end rinse until the strands separate and feel "loose" in your hands. As often as you can dry your hair by hand. While it's still damp, take an ordinary pencil and wrap paper around it. Then with it wind strands of the hair from the bottom up close to the head, slip out the pencil and keep the hair in place with a hairpin. It will give you a soft lovely wave—without cost!

The Call Board

What the stars are doing at the studios

CASTING DIRECTOR

Minna Gombell has been assigned to *The Merry Widow*.

Harold Lloyd is speeding production on *Catspaw*. Una Merkel is his leading lady.

Dolores Del Rio

Dolores Del Rio has finished *Du Barry* and is starting *Shanghai Orchid*.

Maurice Chevalier

Maurice Chevalier and Jeanette MacDonald are busy filming *The Merry Widow*.

Jean Harlow, Franchot Tone and Lionel Barrymore are making 100% Pure.

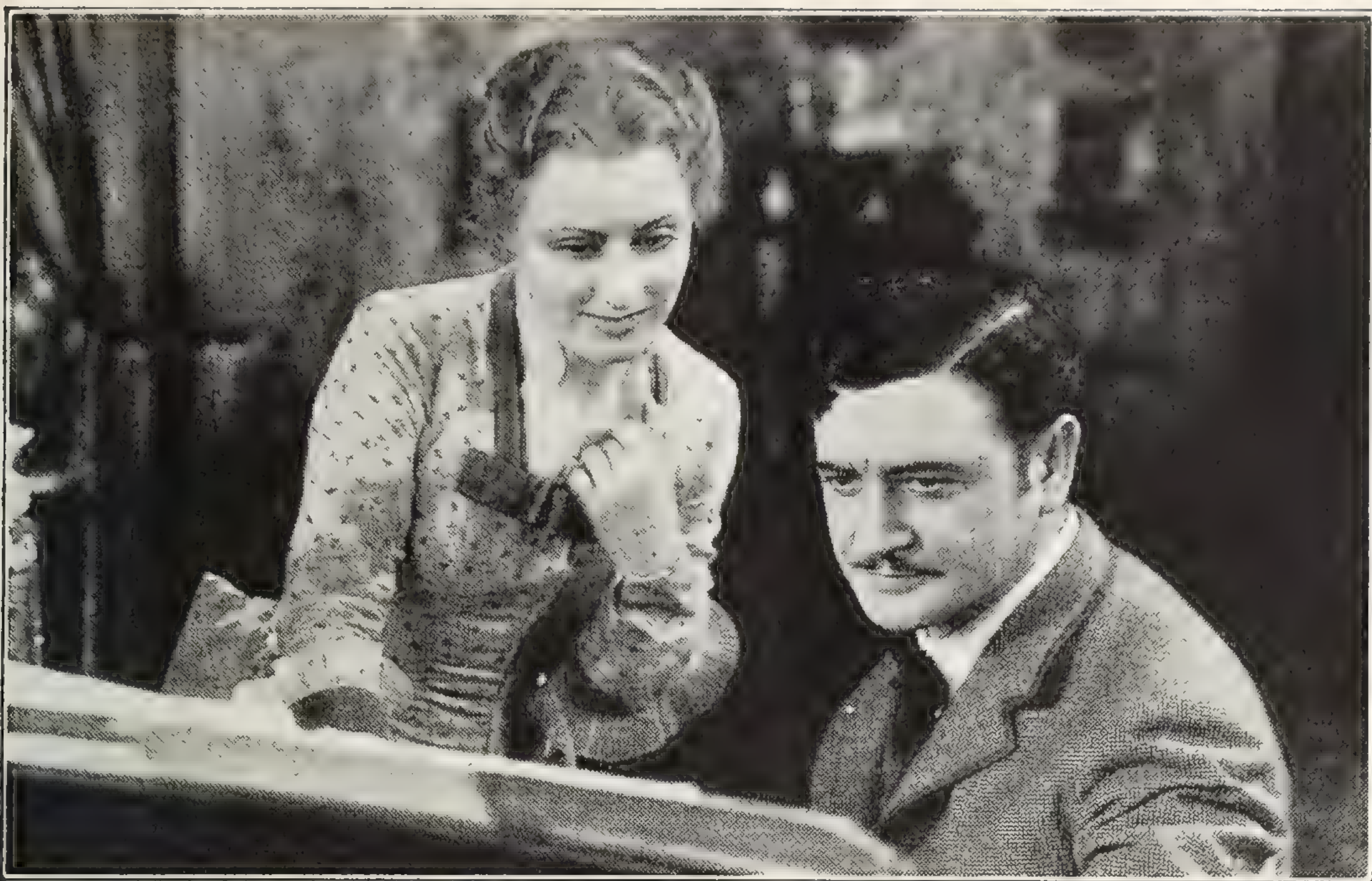
When Mae West finishes *It Ain't No Sin* she will film *The Queen of Sheba*.

Claudette Colbert, Henry Wilcoxon and Warren William are busy on *Cleopatra*.

Marion Davies

Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins and Chic Sale in *Treasure Island*.

Marion Davies will next film *Movie Queen* from the pen of Sidney Skolsky.



Irene Dunne is as lovely as ever and as fine an actress in her new picture, *Stingaree*, in which she plays opposite the bold bad man, Richard Dix

Hot from Hollywood

Continued from page twenty-nine

sued as the aftermath of an auto crash . . . after Julian Madison gained a toe-hold in the cinema, he sent back to Minneapolis for Arline Nussbaum, his school day sweetheart, and made her Mrs. Madison.

Fashions

REMEMBER ADRIAN's promise that the hoop-skirt would come back into vogue this year? . . . well, Jean Harlow wears his modern version of the ancient mode in 100% Pure . . . the latest fad for milady's nails is a crust of tiny mirrors, cut in irregular shapes and reflecting lights from every direction . . . they are stuck on with collodion . . . Fritzi Ridgeway introduced the idea and has a patent pending . . . Diana Wynyard and Marlene Dietrich were the cynosure of all eyes at a recent premiere, Diana in white satin coat, train and sandals that displayed her scarlet toenails, while Marlene wore a high-necked, long-sleeved black evening gown and a black suede béret . . . Marion Davies recently appeared in a pale blue spectator's sports ensemble with becoming white organdy lingerie touches, swagger jacket and white accessories.

Deaths

TIRED OF DODGING the misfortune that has constantly dogged his steps since winning fame in *The Big Parade*, Karl Dane ended his life with a gun.

Births

DOROTHY JORDAN is the mamma of a new daughter . . . Pat and Barbara Somerset are the parents of a girl . . . it's a son at the home of Director Frank Capra . . . Louis B. Mayer's daughter, Mrs. Bill Goetz, is expectant . . . the Kane Richmonds (Marion Burns) are thrilling over the arrival of a daughter . . . the James Del Valles (Helene Rosson) are

buggy-shopping . . . Lina Basquette (Mrs. Teddy Hayes), gave birth to a son . . . Billie Dove (Mrs. Robert Kenaston) is the mother of a baby girl.

Divorces

NORMA TALMADGE finally divorced Producer Joseph Schenck in Mexico . . . and has married Georgie Jessel . . . Evelyn Brent took a week off from her personal appearance tour and came to Hollywood to see Harry Edwards, just to prove that she had no intentions of divorcing him . . . Barbara Worth divorced Tamar Lane in Mexico one day and went Brown Derbying with him the next . . . Phyllis Barry told her troubles to the judge, and now she is a grass widow . . . Jean Harlow announces separation from her husband, Cameraman Hal G. Rossen, whom she married last September . . . Katharine Hepburn secured a divorce in Mexico from Ludlow Smith . . . Eleanor Hunt has withdrawn her action against Dr. Frank Nolan, and they're honeymooning again.

Sports

THE LATEST FAD in Hollywood is to back a prizefighter . . . Bert Wheeler has purchased an interest in Eddie Volk's contract . . . and now Bob Woolsey is looking about for a fellow who can lick Volk . . . For the world's funniest golf game, you should get an eyeful of Hugh Herbert and Guy Kibbee doing a two-some, Kibbee using the conventional sticks, and Herbert trying to equal his score by throwing the ball . . . Charlie Bickford is going about with a cane since one of his polo ponies stepped on his toes . . . Clark Gable will tempt the bass in Fish Lake, Utah, on his next vacation . . . Mickey Mouse fans will shudder to learn that Walt Disney narrowly escaped death on the polo field . . . the doctors took seven stitches in his forehead.



Freckles

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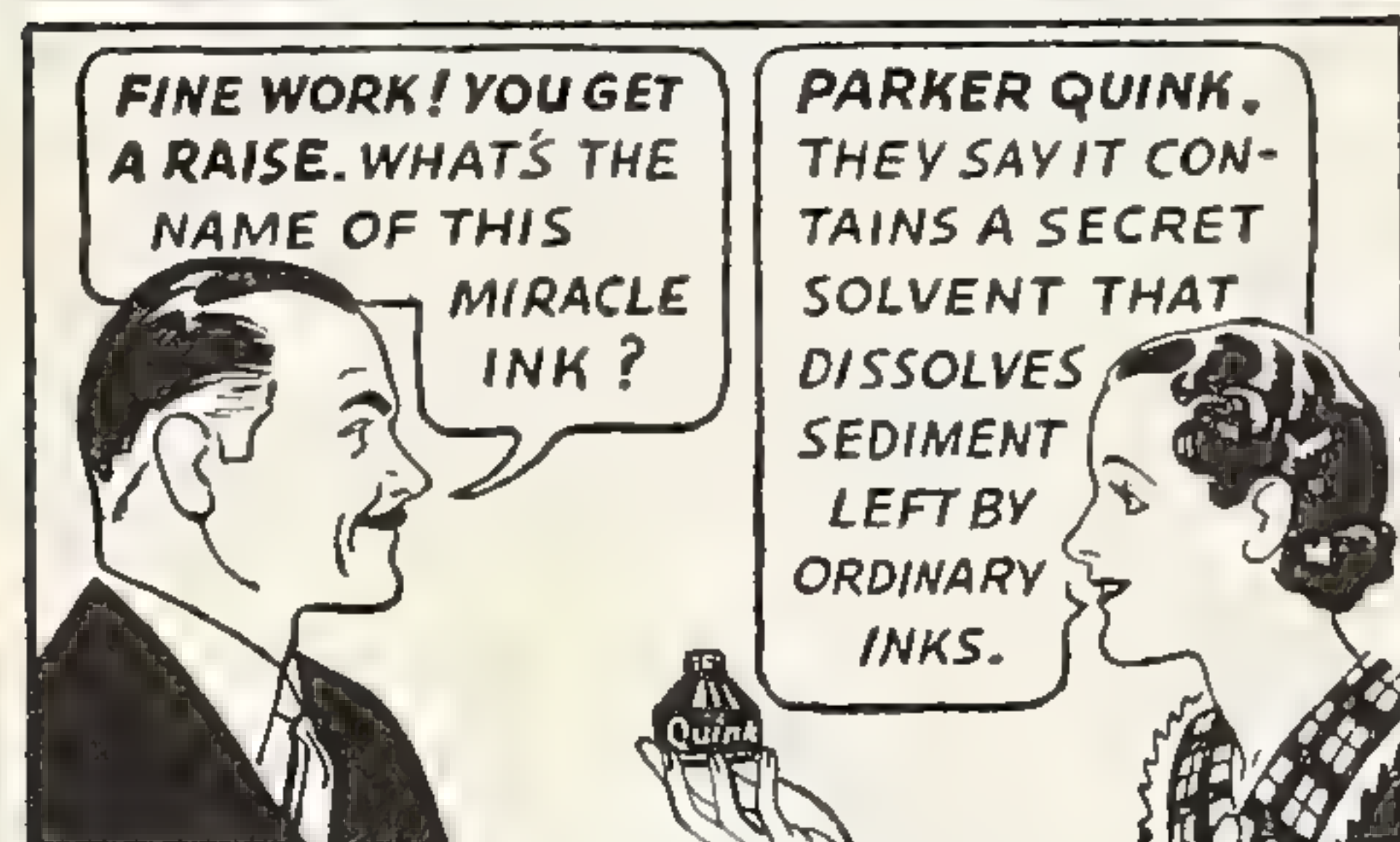
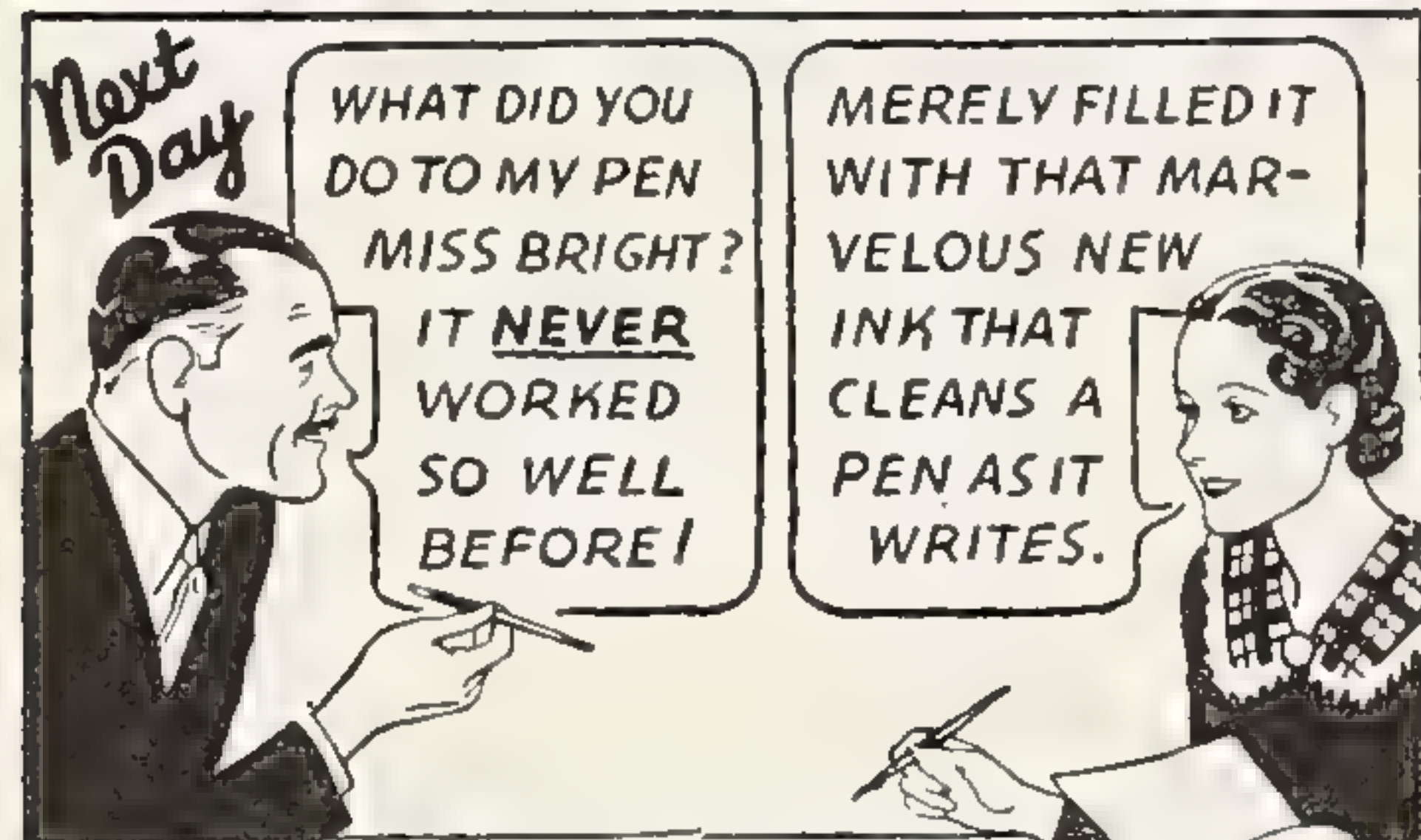
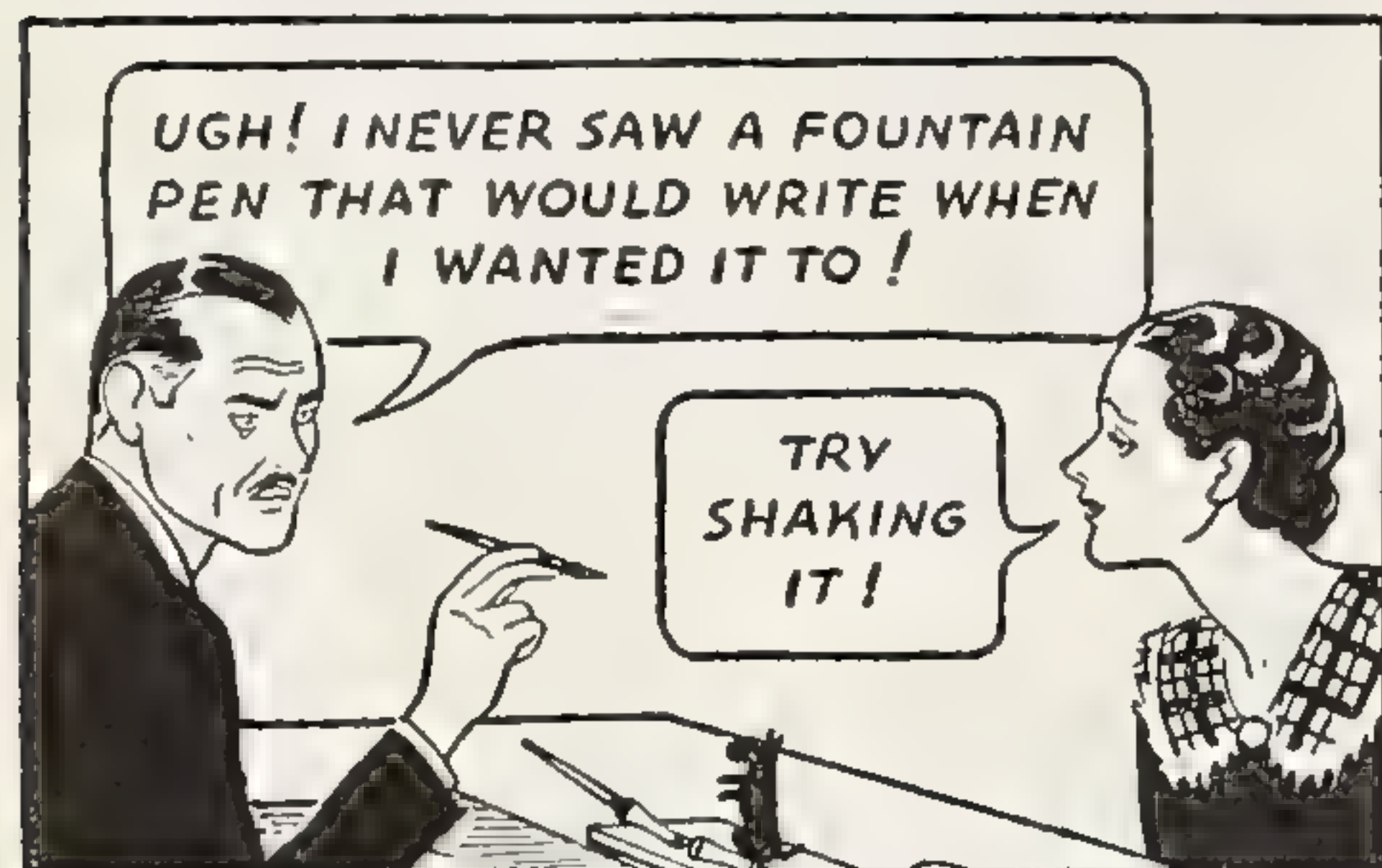
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Wallace Beery plays a bold, black-souled pirate and Jackie Cooper is Jim Hawkins in M-G-M's picturization of Stevenson's beloved *Treasure Island*, filmed at Catalina Island

The Man Behind the Schnozzle

Continued from page twenty-three

at him and knocked him flat. Did we have fun!

"Jimmy was always hell on pianos. The way he slams pianos around he makes matchwood of 'em. Every place he'd play they'd have to keep getting a new piano. One night he played a benefit and the next day he got a bill for \$300 for a new baby grand. Did he burn up!

"THE 'SCHNOZ'," he resumed, "is a genius. He slays me."

When you're a genius to a guy who for fifteen years has shared everything with you from one night stands and second rate hotels to fame and the glittering spotlight of Broadway, he must have something.

"Well, anyway, times got better and before long we had reached a state of elegance where we each had an extra suit in our trunks.

"Eventually we caught up to Broadway. From vaudeville we went to the night clubs. There was the Parody, the Club Durante, any number of clubs. Then came *The Follies*, *Show Girl* and the *New Yorkers*. Then word leaked out to Hollywood that Jimmy was a riot, it looked like the wide screen was coming in which would be just the thing to accommodate his nose, so they gave him a test and bango! A contract!

"We finally talked Jimmy into signing up by himself, so he went to Hollywood, Eddie Jackson bought himself a night club in Brooklyn and I retired to the nearest golf course to live a life of ease."

"Well, a year or so of that was plenty! So on a trip to Hollywood Jimmy persuaded me I still belonged to the act and signed me on as his manager. I don't do any hoofing now though except when Jimmy wants to show me off at parties.

"Now take me, I'm a philosophical sort of guy who after working eighteen hours likes to sit down and try to figure out what it's all about. But not Jimmy. He

never stops. That guy is a human eight day bicycle race.

"The way he does it is that he eats like a bird—and I don't mean a pelican. He'll be on the set from nine in the morning and around three in the afternoon he'll have a chocolate malted.

"He's always eating bananas and cream. One day I said to him:

"Listen, Jimmy, why don't you eat figs and cream for a change?"

"He said: 'I like bananas and cream.'

"Yeah," I replied, 'but figs and cream are better for you.'

"He laid down his knife and fork.

"All right," he said, 'do you know why I eat bananas and cream? It's because it's got more *vitaphones* in it.'

"That's Jimmy—always gagging."

"But he doesn't go for airplanes. They asked him to fly back east this spring. He said, 'What? Me take a plane? Listen—I don't even like elevators.'

"He did fifty-six shows in two weeks besides a flock of personal appearances. Then he wanted to play a night club afterwards just for relaxation, but M-G-M put the foot down on that. As soon as he got through he had to rush right back to Hollywood.

"For a guy making Jimmy's dough, he's the most modest mugg in the world. When I tell him he's terrific he laughs at me, and when I assure him that his pan is the funniest in the world, bar none, he just grins and says, 'Oh, I don't know Lou—how about your own?'"

Jimmy doesn't salt much of his money away, though. Plenty of old friends are receiving regular stipends from Jimmy who hasn't forgotten he knew them "when." Jimmy's generosity is a fine thing, but the extent of it puzzles Lou.

"When I ask Jimmy why he keeps so many people on his payroll," Lou observed, "he just shrugs and says, 'Well, it's helpin' the government, ain't it?'"

HOLLYWOOD

What's New on the Screen

Continued from page eleven

racing bet. The father does not return and the bookmaker keeps the child, who becomes a top-notch gambler. The baby's mother had taught her the legends of King Arthur's court and the gang pulls a costume party to try and reestablish these legends in her mind. A fall from the horse she rides in the parade sends her to the hospital and a last minute blood transfusion makes a thrilling climax. Little Shirley Temple gives an amazing child performance and Dorothy Dell shows up as certain star material. Charles Bickford does a good job with his gangster part.

Operator 13

• • • • A thrilling Civil War picture authored by Robert W. Chambers. Splendidly staged and with plenty of production value, it is entertaining from start to finish. Marion Davies is a Northern spy who invades the Southern lines as a mulatto girl who does washing for the officers. She is suspected by Captain Galliard (Gary Cooper), a Southern officer and spy, and becomes involved in many exciting exploits from which she narrowly escapes. Authentic Civil War



The famous Victor McLaglen smile flashes in all its splendor in this scene with Kitty Carlisle from *Murder at the Vanities*

backgrounds and costumes give a touch of realism to the picture and both Marion Davies and Gary Cooper are well selected for their rôles.

The Last Gentleman

• • • • Another George Arliss masterpiece brings the famous actor as an erratic old gentleman who has a fortune to give away. Old Cabot Barr calls his family together to celebrate memorial services for a niece who has died in Chica. His real reason is to get the family together so he can see them. He has one living son, a ne'er do well. His other son died and left only a daughter. A sister of Barr's has adopted a son. The old man marries his grand-daughter to the adopted son and thus perpetuates the name of Barr. Edna May Oliver, Janet Beecher, Charlotte Henry, Ralph Morgan and a large cast keep the action going. It is a splendid bit of entertainment from start to finish.

Springtime For Henry

• • • The clever stage play becomes an equally impudent and slightly wicked farce on the screen. Otto Kruger as Henry, too susceptible to women, is the most sought after bachelor in town. Because it is Spring, he persuades himself that he is in love with his secretary, Heather Angel, who is virtuous and dull, and that he should elevate his standards of life to her level. That means trouble and he loses all his friends. The wife of his best friend is Nancy Carroll and she is in love with Henry. There's plenty of fun before the plot is untangled. Kruger was never better, while Nancy Carroll, Heather Angel, Nigel Bruce and Herbert Mundin are excellent.

Many Happy Returns

• • • Here we have the Burns and Allen brand of comedy at its peak. George Barbier returns from Europe to discover a wrecking crew tearing down his store. His daughter, Gracie Allen, has ordered it because she wants to build an aviary on the site. Her father makes a deal with George Burns, a radio announcer, to marry Gracie and take her away, at so much per mile distance. On the train is Gracie's sister, winner of a Hollywood beauty contest. The father orders her kidnaped and Gracie substitutes. All this with Burns and Allen doing their very best comedy work. The picture ends with George and Gracie bound for Europe, with George drawing down \$30 per mile.

Bulldog Drummond Strikes Back

• • • • This thrilling sequel to *Bulldog Drummond* is complete with a great plot and a splendid cast. Ronald Colman is at his débonair best, Charles Butterworth is outstanding in his comedy work and Warner Oland, as the menace, furnishes plenty of shivers. *Bulldog Drummond* has plenty of trouble trying to combat Oland's plots. Loretta Young, Una Merkle and C. Aubrey Smith all give excellent performances. *Bulldog Drummond Strikes Back* is a very exceptional picture.



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Rudy Vallee Made Me a Star says ALICE FAYE

Latest brilliant star to flash from radio fame to the movie screen is glamorous Alice Faye, protege of Rudy Vallée. She gives Rudy all the credit for building her up to stardom—but Rudy says he just recognized talent when he saw it. Read what they both have to say about their much publicized friendship and Alice's rise to fame, in the July

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Stuart Erwin, Mrs. Evelyn Offield, who is Jack Oakie's mother; June Collyer, Stu's better half, and the Oakie lad himself snapped as they attended the opening of Biography in which Alice Brady is starring at the Biltmore theatre in Los Angeles

Why Bing Crosby is Quitting Hollywood!

Continued from page thirty

"I HAVE ENOUGH to enable me to live the way I've always wanted to live," he says. "I'm going to enjoy life now instead of struggling to build up an unnecessary surplus. A man's foolish, in my opinion, if he goes on grubbing for money after he has accumulated enough to satisfy his needs. Neither Mrs. Crosby nor I have developed any 'champagne tastes.' We like to live simply, unpretentiously and comfortably.

"My idea of the most idiotic of all ways to waste one's life is to spend it in a pursuit of applause. That's just what many Hollywood stars are doing, and that's just what I will never do! There's nothing more pitiful than a one-time celebrity trying to cling to his fame long past his time. Why not recognize the inevitable and quit the game with some semblance of self-respect instead of frantically trying to hang on and ending as a laughing stock?

"I have no quarrel with pictures or with Hollywood. But there's no use in kidding myself; the screen is not my proper field. I'm not an actor—and I never will be an actor. Any screen success I've had is the result of a freak combination of circumstances. Frankly, I've my share of vanity and it's been properly flattered by my being recognized as a screen star. But again, what's the use of kidding myself? I'm just a singing voice—and whenever filmusicals go out, I'm on the way out too. Why prolong the agony?

"Naturally, I have no intention of being idle. I'm lazy, but I've always done work of some kind, and I can't believe that I would be content unless I continue to work. But I want to pick the kind of work that will pay me the greatest dividends in happiness.

"I intend to continue with radio, not only because it offers a very attrac-

tive income, but because I'm intensely interested in everything pertaining to radio. I plan to continue as a performer for the time being. Later, when my services as a singer are no longer in demand, I'll look for an executive position with some station or network. My experience should enable me to make myself valuable in finding and developing talent or in arranging programs. Also, I intend to try my hand at writing for radio.

"Whatever radio work I do will have to be done, principally, on the west coast. The Crosbys have planned for years to be ranchers—and ranchers they're going to be. When I buy land, I'm buying it for the one purpose of building a permanent home. And the ranch is going to be a business venture as well as an investment in sound, enjoyable living.

"I'm going to raise blooded horses. I'm convinced that fair amount of money is to be made in the breeding and racing of fine track stock. If I do no better than break even, I'll be richly paid in enjoyment.

"I expect to devote a great of my time to the fish canning business. As a matter of fact, I have been investing money for several years in a tuna packing plant which is owned and managed by my father-in-law. My investments there have earned a consistent and substantial profit.

Bing's decision to quit Hollywood is not the impulse of the moment. He has been laying plans in that direction for at least two years—and his plans were hastened by the advent of Gary Evans Crosby. Bing believes that a ranch is the proper place for a growing boy.

"Certainly I'm quitting," he states emphatically. "I couldn't back out now if I wanted to. I've promised the youngster a colt and he believes in holding a man to his word."

HOLLYWOOD

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29x5.25-19		2.95 1.15	30x5	3.65 1.35	
30x5.25-20		2.95 1.15	33x5	3.75 1.45	
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JULY, 1934

Are Movie Stars Civilized?

Continued from page thirty-six

of Hollywood—those whose fame depends on achievement, rather than on thin talent and cheap publicity—would be welcomed readily.

"The personalities of the screen are natural and real, and have the true simplicity which distinguishes such famous hostesses as the Duchess of Devonshire and New York's social leader, Mrs. Cadwalader Jones. Their hospitality may be expressed in different form, but it's none-the-less gracious. Any comment—any criticism—any statement which reflects on the manners of Hollywood—is utterly baseless.

"THE PERSONS of importance in Hollywood would be of importance anywhere," he continues. "The majority of the stars are charming, well-versed in every nuance of deportment. If the niceties were not at their finger-tips before their arrival to stardom, they quickly acquire them afterwards. They assimilate the niceties which make them socially acceptable in record time.

"Hollywood is not provincial. It has a cosmopolitan view-point and a sincere interest in many things outside of pictures. Stars read good books, buy good pictures, exhibit an intelligent curiosity in world events.

"I have found motion picture people extraordinarily interesting—rather than dull. It is stupid to call them bores and barbarians.

"Hollywood has been accused of being money-mad. It is interested in money. There is some ostentation about material possessions. But that's natural. Many of the stars have not been accustomed to wealth, and they want comforts and luxuries to give their enormous earning power reality.

"Dinners are not as formal in Hollywood as they are in the social centers of this country and the continent. Buffet dinners, informal gatherings are the rule for two reasons. First, because stars do not have as many servants as Easterners in the same financial position, would employ. And secondly, this profession in itself is so irregular that it would be practically impossible to be formal. Shooting schedules, conferences with directors, writers and executives are of paramount importance. Hours count for nothing. Work comes first—and social engagements are willingly sacrificed.

"Go down the list of important stars and you will find that all of them—irrespective of their background—are cultured, well-mannered, charming people."

The usual amount of silver flanks the serving plates. And when the town goes stepping, its manners are so impeccable that Emily Post herself would have to turn a lively foot to keep up with the ultra-correct cinema procession.

Perhaps Hollywood itself is to blame for the assaults on its manners, for it is obsessed with a sense of humor. Celebrities come inflated—and depart as flat as three per cent two.

Hollywood doesn't believe in lip service. Not to outsiders anyway—and when this town turns a shoulder on a visitor—it's likely to be a very cold, a very haughty, a very indifferent shoulder.

And critics can't do a thing about it—except talk in resentful—nay, apoplectic tones!



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Romantic MOVIE STORIES

Please Scare Us, Mr. Karloff!

Continued from page forty

Five Star Final, *The House of Rothschild*, *The Lost Patrol* and other straight parts, he has proven to be what he is, a fine actor who does not need the art of the makeup man to put him over.

Boris Karloff is every inch a gentleman. He is intensely interested in all sorts of sports. He is a member of the Hollywood Cricket Club and plays regularly. He is also an expert rugby player and is equally adept at field hockey. His associates are the other English gentlemen of the picture colony, Ronald Colman, Clive Brook, C. Aubrey Smith, Ralph Forbes and the others.

He has been married twice. He and his second wife seem as happy as two bugs in a rug. Despite his success in pictures, he still drives a battered old Ford coupe.

Many strange stories are told of Karloff. During the making of *Fu Manchu* at Metro studio the script called for him to crush a great hairy spider beneath his heel. He firmly refused.

"I can't, I simply can't," he insisted. "Even that ugly thing has a right to live."

He is a fanatic on the subject of taking life, even that of an insect. The country around his home is literally alive with game but he would no more think of taking a gun and killing a rabbit or a deer than he would of killing a man. He is fond of dogs and has two at the present time, wire-hairs whom he calls *Whisky* and *Soda*. Once a dog of his gave birth to pups beneath his house during a driving rain storm. Boris, in his nightgown, crawled under the house and brought mother and pups into the house, sitting up all night to feed the pups milk from an eye dropper. If while he is reading, a fly or other insect strays past the screens, he will patiently put aside his book and pipe and with the care of a mother herding her child, he will gently shoo the insect out doors. He once tried to get up a petition to have drinking fountains for dogs installed in the streets of Hollywood.

ONE OF THE funniest stories told on Karloff is of that Hallowe'en Eve when a group of children came to his home. Mrs. Karloff went to the door. They asked if the Monster was at home and would he come out and frighten them. Karloff came out but instead of frightening them, he brought them into the house and gave them cake and chocolate and played games with them. That's the kind of a guy he is.

Karloff loves his native England but Hollywood is his home. He has created there a little England of his own. On his Coldwater Canyon estate he feeds his ducks, prods in his garden and walks with his dogs. He smokes his pipe filled with English tobacco, dines comfortably on roast beef and Yorkshire pudding and listens to Noel Coward records. On Sundays he indulges in his passion for cricket and rugby. England is never very far away.

He has just finished *The Black Cat* and Universal has other rôles waiting for him. He has no intention of losing his foothold as the horror master of the screen.

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"I Don't Want to Marry"

Continued from page twenty-one

love. Up until the time I started *Sadie McKee* I hadn't worked for four months and I was nearly crazy! You can give everything you have to work without fear of any rebounds." That quirk to Joan's lips; that knowing twinkle in her eye!

"You know what I did all that time after I came back from New York? I shut myself up in the house for weeks and read, read, read. Sometimes I went for long walks with the dogs. With 'Poopshun,' that's Franchot's dachshund—and 'Baby'—that's mine. Yes, and I had singing lessons every day too. For two hours. I'd come down in the morning feeling pretty dull and ten minutes after I had begun to sing I could have licked the world! My range? Three octaves. Very low C to high C. I used to think singing lessons would raise my speaking voice—and I can't stand hysterical, high-pitched voices. But—well, I've learned to use my chest tones!

"Professor Morando says Franchot is a second Pinza. I got him to sing too and he has a magnificent basso." There was swift pride in her voice.

We listened to her *Merry Widow* records, to her soft crooning numbers. They had a rich, warm ring that augurs well for the Crawford concerts of the future.

"BUT I'M TIRED of hearing about my 'burning ambition,'" she shrugged. "Good grief, Michael, we all must have some or we would not get anywhere. The writers seem to be afraid it might consume me. It won't! All I want to do is work. I'd like to get more comedy into my portrayals." Here was something new for Joan! Then I remembered: Comedy is the one respite when things get a little too much on the serious side. Drama is all right as long as life and love are aglow.

"The biggest thrill I've had in years," she was saying, "was that night of the preview of *Dancing Lady*. You know that scene where Clark Gable spanked me and I said 'Thank you?' The first time we did it I said that unconsciously and the director asked me to leave it in. At the preview they laughed! That's the first time an audience has ever laughed at me that way. I can't tell you what it did to me. I wanted to get up and cheer. I whispered to Franchot over and over again, 'They laughed!'"

Franchot... Franchot!

Will she find with him what she is seeking? I don't think she herself knows the answer. She is still too skeptical. Still a little too hurt.

Outside, the small theatre she is building in which she and Tone will co-star, was nearing completion. Overhead, carpenters pounded a sharp obbligato to our talk. Changing Joan's "honeymoon house" again. The house of the young star who "just goes on dreamin'."

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VICTOR MCLAGLEN, who has been a soldier since he was fourteen, is the new colonel in command of the California Light Horse, crack cavalry outfit. Vic's brother, Cyril, is a lieutenant in the regiment.

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29x5.25-19		2.95	1.15
30x5.25-20		2.95	1.15
31x5.25-21		3.25	1.15
28x5.50-18		3.35	1.15
29x5.50-19		3.35	1.15
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33x4 1/2	3.45	1.15
34x4 1/2	3.45	1.15
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Greta Nissen is scoring a tremendous success in British-made films. Her late pictures include *Red Wagon*, *On Secret Service* and *Contraband*

NEW PRODUCTIONS

● ● ● ●—**CHANGE OF HEART**—Charles Farrell and Janet Gaynor reunited as lovers who seek happiness in New York and succeed.—*Fox*.

● ● ● ●—**COME ON MARINES**—Beauties alone in a jungle with a bunch of marines. Plenty of laughs. Richard Arlen, Ida Lupino, Grace Bradley, Roscoe Karns, Toby Wing.—*Paramount*.

● ● ● ●—**HOLLYWOOD PARTY**—Genuine musical hit. Jimmy Durante, Lupe Velez, Laurel and Hardy, Polly Moran, Jack Pearl.—*Metro*.

● ● ● ●—**HOUSE OF ROTHSCHILD**—George Arliss at his best. Story based on noted English banking family. Loretta Young and Robert Young offer fine support.—*Twentieth Century*.

● ● ● ●—**I'LL TELL THE WORLD**—Lee Tracy as reporter in a mythical kingdom. Rival is Roger Pryor; love interest, Gloria Stuart.—*Universal*.

● ● ● ●—**JOURNAL OF CRIME**—Ruth Chatterton, jealous of husband, Adolphe Menjou, kills rival, Claire Dodd. Novel climax.—*Warners*.

● ● ● ●—**LET'S BE RITZY**—Love that could not exist on \$30 a week. Lew Ayres, Patricia Ellis, Frank McHugh and Isabel Jewell.—*Universal*.

● ● ● ●—**MEN IN WHITE**—Clark Gable in one of his best performances. Intriguing love theme carried by Myrna Loy, Elizabeth Allan. Jean Hersholt excellent. Marvelous picture.—*Metro*.

● ● ● ●—**MURDER AT THE VANITIES**—Excellent musical. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Earl Carroll's beauties.—*Paramount*.

● ● ● ●—**ONE WAS GUILTY**—A murder mystery with a good love plot, featuring Ralph Bellamy, Shirley Grey and Rita La Roy.—*Columbia*.

● ● ● ●—**REGISTERED NURSE**—Gordon Westcott, insane husband of Bebe Daniels, kills himself when he learns of her love for John Halliday, a surgeon. Lyle Talbot, another doctor, is his rival. Minna Gombell, Vince Barnett.—*Warners*.

● ● ● ●—**RIPTIDE**—Norma Shearer in exceptional picture. Herbert Marshall, Robert Montgomery, Lilyan Tashman, Ralph Forbes and Mrs.

● ● ● ●—**SADIE McKEE**—Joan Crawford as girl who loves three men. Franchot Tone, Gene Raymond, Edward Arnold.—*Metro*.

THE GUIDE TO NEW PICTURES

Complete, convenient reviews of
current movie attractions

RATINGS CODE

● ● ● ●—*Excellent* ● ● ●—*Good* ● ●—*Fair* ●—*Mediocre*

● ● ● ●—**SCARLET EMPRESS**—Massive historical presentation based on life of Catherine the Great. Marlene Dietrich, John Cabot Lodge, Louise Dresser.—*Paramount*.

● ● ● ●—**STRICTLY DYNAMITE**—Jimmy Durante as the great radio broadcaster is a riot. Norman Foster, Marian Nixon, Lupe Velez, Minna Gombell, Eugene Pallette.—*Radio*.

● ● ● ●—**TAKE THE STAND**—A columnist is murdered. Jack La Rue, Russell Hopton, Thelma Todd, Leslie Fenton.—*Hoffman*.

● ● ● ●—**THE CRIME DOCTOR**—Otto Kruger commits "perfect crime" which nearly sends Nils Asther to chair.—*Radio*.

● ● ● ●—**THE MYSTERY OF MR. X**—Robert Montgomery as a clever diamond thief who has plenty of love and adventure.—*Metro*.

● ● ● ●—**THE SHOW OFF**—Spencer Tracy as an egotist who is finally deflated. Madge Evans, Clara Blandick and others.—*Metro*.

● ● ● ●—**THE TRUMPET BLOWS**—Life and loves of a Mexican bull fighter. George Raft, Frances Drake, Adolphe Menjou.—*Paramount*.

● ● ● ●—**THIS MAN IS MINE**—Sophisticated romance of two married couples. Constance Cummings, Irene Dunne, Kay Johnson.—*Radio*.

● ● ● ●—**TWENTIETH CENTURY**—John Barrymore as eccentric impressario and Carole Lombard as his temperamental star.—*Columbia*.

● ● ● ●—**TWENTY MILLION SWEET-HEARTS**—A musical built around a fair plot. Pat O'Brien, Dick Powell, Ginger Rogers, Four Mills Brothers, Ted Fio-Rito and his band.—*Warners*.

● ● ● ●—**UPPERWORLD**—Warren William, Ginger Rogers and Mary Astor in story of man whose wife's social ambitions drive him to arms of another.—*Warners*.

● ● ● ●—**VIVA VILLA!**—Outstanding movie of Mexico's great military figure. Wallace Beery, Stuart Erwin, Leo Carrillo.—*Metro*.

● ● ● ●—**WHERE SINNERS MEET**—Eccentric millionaire traps eloping couples and makes them consider importance of marriage. Diana Wynyard, Clive Brook, Billie Burke.—*Radio*.

● ● ● ●—**YOU'RE TELLING ME?**—Comedy featuring W. C. Fields as inebriated father who nearly ruins daughter's social standing. Joan Marsh, Buster Crabbe, Adrienne Ames.—*Paramount*.

NEIGHBORHOOD SHOWINGS

● ● ● ●—**A VERY HONORABLE GUY**—Plenty of laughs in this. Joe E. Brown so anxious to pay debts he almost parts with life.—*Warners*.

● ● ● ●—**A WOMAN IN HER THIRTIES**—Paul Kelly weds Aline MacMahon for her money. Pat Ellis, Dorothy Peterson.—*Warners*.

● ● ● ●—**AS THE EARTH TURNS**—Screen version of a famous back-to-the-soil book. Donald Woods and Jean Muir have leads.—*Warners*.

● ● ● ●—**BOLERO**—Sally Rand shares George Raft's love with Carole Lombard, who weds a nobleman.—*Paramount*.

● ● ● ●—**CAROLINA**—Entertaining story of impoverished Southern family with Janet Gaynor, Lionel Barrymore.—*Fox*.

● ● ● ●—**CATHERINE THE GREAT**—Featuring Douglas Fairbanks, Jr., and Elizabeth Bergner. Romantically entertaining.—*United Artists*.

● ● ● ●—**DAVID HARUM**—You'll love Will Rogers as the beloved country banker and horse trader. Excellent supporting cast.—*Fox*.

● ● ● ●—**DEATH TAKES A HOLIDAY**—Different entertainment in which Death visits earth to find why people fear him. Fredric March, Evelyn Venable.—*Paramount*.

● ● ● ●—**GAMBLING LADY**—Barbara Stanwyck as gambler's daughter who goes straight. Joel McCrea, Pat O'Brien, Claire Dodd.—*Warners*.

● ● ● ●—**GEORGE WHITE'S SCANDALS**—Outstanding musical. Alice Faye, Rudy Vallée, Jimmy Durante, Adrienne Ames.—*Fox*.

● ● ● ●—**GLAMOUR**—Paul Lukas and Constance Cummings in Edna Ferber's story of a show girl who puts ambition above everything.—*Universal*.

● ● ● ●—**SING AND LIKE IT**—Plenty of laughs in mixture of theatricals and safe blowing. ZaSu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendelton, Ned Sparks at their best.—*Radio*.

● ● ● ●—**STAND UP AND CHEER**—Outstanding musical based on the depression. Warner Baxter, Madge Evans, James Dunn, John Boles, Ralph Morgan, Stepin Fetchit.—*Fox*.



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